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GEORGE McWHORTER

#109

DAVID ANTHONY KRAFT'S

COMICS INTERVIEW

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cover by
FRED J. ARTING
(from the first edition of TARZAN OF THE APES, published 17 June 1914)

UP FRONT

GORILLA WARFARE

I'm hit," groaned Alfredson.

"Can you hold out?"

"I can try."

The enemy increased fire, and the men felt the hate-filled stare of Charlie directed toward them from the encompassing foliage. The jungle rustled softly, and they knew that the Cong were closing in on them; it was all they could do to steel their nerves for the final encounter — the last one they would ever know.

At that moment there was a sudden rustling overhead, and an instant later a sun-bronzed giant, clad only in a loin-cloth, and crowned with a great shock of black hair, swung on a long, trailing liana from the forest to their rear, and disappeared again into the foliage.

"I'll be damned!" exclaimed Randolph.

Presently, a muffled thump and a stifled gurgle drifted from the right. Then, scant moments later, the rattle of a single M-16 echoed from the left. A VC came running straight for them from the lush green foliage, rolling his eyes and waving his rifle madly. Alfredson cut him down.

Ere the echo of his shots had died away, more fire from the mysterious lone M-16 rattled from the left. Then, for the next five minutes, the intermittent staccato of an automatic rifle reverberated from numerous spots in the surrounding jungle.

At last, there came a great rustling and crashing of the underbrush; Charlie had been beaten at his own game. Randolph helped Alfredson to his feet, and as the two, preparing to start again toward safety, speculated on their mysterious saviour, a long, drawn-out, blood-curdling cry came faintly to their ears from far in the forest, and they had their answer, and all the jungle was stilled.

—David Anthony Kraft

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ferret out a copy of *foom* #20 (if you can find one) for the ultimate *dak* editorial on *erb*

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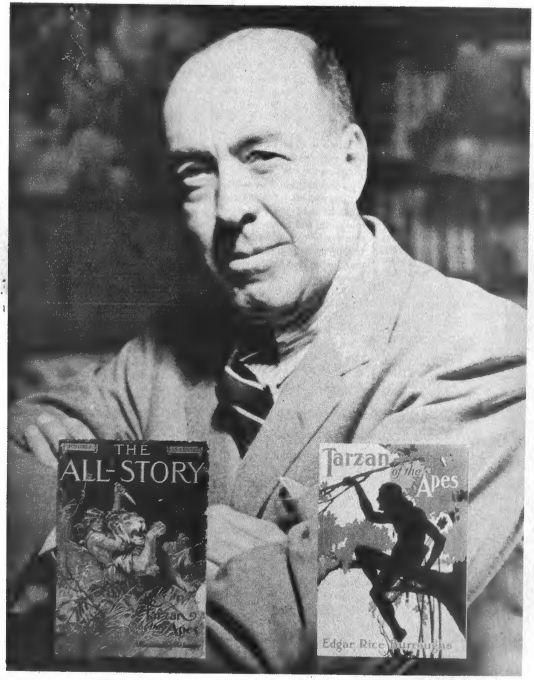
GEORGE T. MCWHORTER

So successful a storyteller was he that the greater

Edgar Rice Burroughs (1 September 1875 to 19 March 1950) began his writing career in 1911 with A PRINCESS OF MARS (original title UNDER THE MOONS OF MARS), and finished with TARZAN AND "THE FOREIGN LEGION" written in 1944.

So successful a storyteller was he that the greater body of his works, most of his minor stories included (and even some previously unpublished gems), were reissued after his death, with many being kept in print to this day.

What is the secret of ERB's continuing popularity? I recently made the acquaintance of George McWhorter, a leading light in Burroughs fandom, and took the opportunity to explore some possibilities . . .



Edgar Rice Burroughs

All artwork accompanying this interview ©1982 Edgar Rice Burroughs, Inc.

body of his works were reissued after his death.

GEORGE McWHORTER

DARREL L. BOATZ: *You have a book coming out soon; what is the title of the book and what's it about?*

GEORGE T. MCWHORTER: It's called EDGAR RICE BURROUGHS MEMORIAL COLLECTION: A CATALOGUE, and it is bibliographic descriptions of all the books in our collection, which includes foreign translations, pulps, comics, fanzines, films, posters and photos. I had it proofed by **Henry Hardy Heins,** the author of the GOLDEN ANNIVERSARY BIBLIOGRAPHY OF EDGAR RICE BURROUGHS which was published by **Donald Grant** in 1964, and he added bibliographic notes that he has collected since his book was published, so this is kind of the latest word on bibliographic points. It has a large bibliographic overview in the beginning, then you get into the catalogue itself, and then there's a section on Burroughsiana at the end which includes fanzines and comics.

DARREL: *How long did it take you to put all this together?*

GEORGE: About three and a half years. It's the largest institutional collection in the world and it has *virtually* all of the first editions and all of the reprint editions in English, and *most* of the foreign ones.

DARREL: *This is the Burroughs Memorial Collection?*

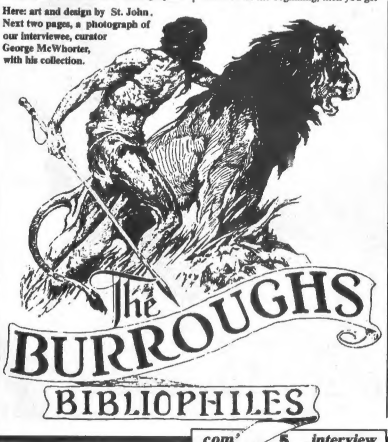
GEORGE: That's right. I donated it to the University of Louisville in memory of my mother who taught me how to read with these books. It has 30,000 items if you count each comic book as an item.

DARREL: *So, you got interested in Burroughs because of your mother?*

GEORGE: Yes. She decided to teach me how to read before I became of school age so I could hold my own. Well, I wasn't interested in PETER RABBIT or any of the other kiddie things; she even tried **Dickens.** She picked up a **Burroughs** book one day and *bingo,* that was it! My interest was totally aroused and I would beg her to read just one more chapter at night before we went to bed. She said, "As soon as you learn how to read for yourself you can read as much as you like." That was the incentive, so I learned very quickly. I even smuggled books to bed with me, hid under the

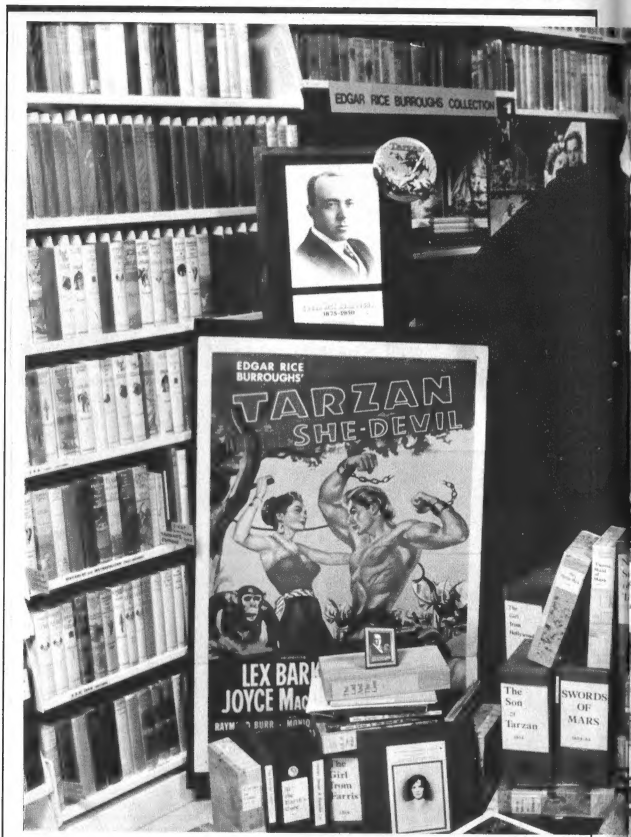
VITAL STATISTICS

Name: George T. McWhorter
Born: 10 May 1931 — Washington, DC
Occupation: I was an opera singer for the first 40 years, and a librarian for the last 20
Credits: I sang with the New York City Opera Company for six seasons, and I was an MC and soloist at Radio City Music Hall off and on for ten years; currently I am editor for the Burroughs Bibliophiles publications
Favorite Movies: GONE WITH THE WIND; THE BROWNING VERSION; AUNTIE MAME; BABETTE'S FEAST; STAR TREK; STAR WARS TRILOGY
Favorite Books: Anything that Edgar Rice Burroughs wrote — I read Shakespeare for the mind and Burroughs for the soul



Here: art and design by St. John. Next two pages, a photograph of our interviewee, curator George McWhorter, with his collection.

"It contains 30,000 items, if you count each comic book



as an item. I donated it to the University of Louisville."

"A PRINCESS OF MARS was the first Burroughs book

covers and used a flashlight to read by. *(Laughter.)*

DARREL: *I remember doing that a few times myself — Burroughs is hard to put down. Do you happen to remember which one was the first one that your mother started you with?*

GEORGE: Yes, A PRINCESS OF MARS was the first **Burroughs** book I ever read, and then the second one was TARZAN OF THE APES, and the third one was THE LAND THAT TIME FORGOT; and those are still my three favorite books.

DARREL: *THE LAND THAT TIME FORGOT, there were a couple of movies based on that one —*

GEORGE: *Rotten* ones. *(Laughter.)*

DARREL: *That book, the collection is three stories, and it's one of my favorites as well.*

GEORGE: I think it's the greatest book of adventure that's ever been written. It's much better than **A. Conan Doyle's** LOST WORLD, which is similar to it. I think it would hold its own among any of the great works of literature. We had an archaeologist on the faculty bring his family in to see the Burroughs Memorial Collection, and his sister was in a club in Philadelphia, book club, looking for a book to read — and these are adults, not just kids. I recommended LAND THAT TIME FORGOT. They had a hell of a time trying to find copies in bookstores and libraries, but they did and they read it, and they said it was the best book they'd ever reviewed.

DARREL: *I was fortunate growing up in the '60s when the big boom was going on. I got to read just about everything, eventually. A week or so ago I was in a bookstore and saw a recent reissue of THE RETURN OF TARZAN. Is there a resurgence going on again?*

GEORGE: Well, Ballantine Books has got a whole new stable of artists and they are doing *all* of the **Burroughs** titles again. They figure every five or seven years they need to come out with new editions. The first six Tarzan books are out already — they started last fall — and the Venus books and the first six Mars books, all with new artists. THE LAND THAT TIME FORGOT trilogy and the Moon books will be out next January or February.

DARREL: *Oh, they should get those out in time for Christmas! Those are two of the best!*

GEORGE: Yes.

DARREL: *Now, you are associated with the Burroughs Bibliophiles —*

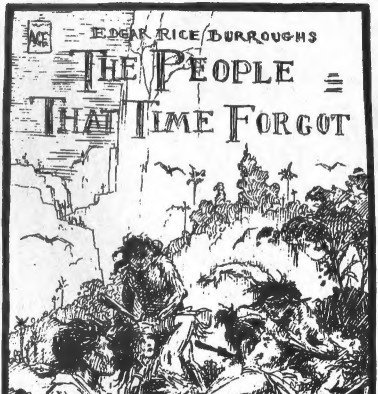
GEORGE: Yes, I'm the president of that group.

DARREL: *And this is a literary society?*

GEORGE: Yes. It's a fan club based on **Burroughs,** and it was started in 1960. **Vern Coriell** started THE BURROUGHS BULLETIN in 1947, and then by 1960 they decided they needed an official organization, or an umbrella, that all of the fans could gather under. Mostly for the publishing thing. THE BURROUGHS BULLETIN and THE GRIDLEY WAVE and THE DUM-DUM and THE BARSOOMIAN BAZAAR and THE HOUSE OF GREYSTOKE are under the name of the Burroughs Bibliophiles.

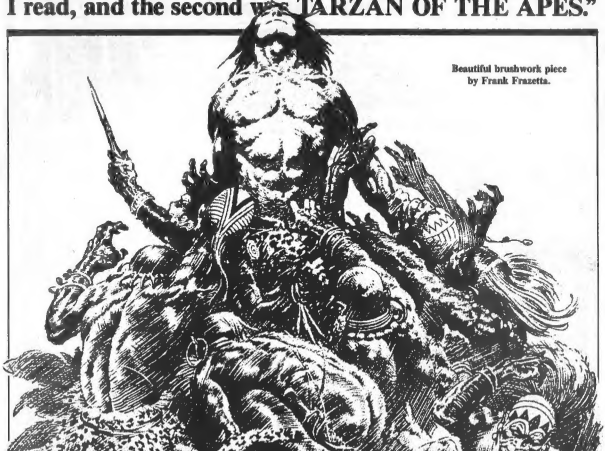
DARREL: *What is each of these publications?*

GEORGE: THE BURROUGHS BULLETIN is a quarterly publication, about 40 pages in a nice slick format with color covers. THE GRIDLEY WAVE is a monthly newsletter. THE HOUSE OF GREYSTOKE is a monograph. **Vern Coriell** started out doing THE ILLUSTRATED TARZAN books in which he collected all of the daily TARZAN strips, or sometimes the Sundays, and published them. The first one I'm doing is this catalogue of the Burroughs Memorial Collection. That will be a HOUSE OF GREYSTOKE thing. Then **Henry**



Sketch by the late Roy G. Krenkel.

I read, and the second was TARZAN OF THE APES."



Beautiful brushwork piece by Frank Frazetta.

Heins is going to do a bibliography of **J. Allen St. John,** the *best* of the **Burroughs** illustrators. Then we're going to do TARZAN AND THE MAYAN GODDESS and a couple of other comic-strip features which haven't been put together in book form yet.

DARREL: *That will be neat.*

GEORGE: Yeah. THE DUM-DUM, Vern had as a special feature publication; I have turned this into a feature page in THE BURROUGHS BULLETIN, which is information on each annual convention. This year's will be in Chicago; next year it will be in Louisville. Then THE BARSOOMIAN BAZAAR is things for buying and selling and trading, just a list.

DARREL: *Now, Burroughs has been dead since 1950 and his books have been reissued and reissued, so what more can there be to write about?*

GEORGE: A lot more is coming to light. This last week I got a phone call from **Elmo Lincoln's** daughter — I didn't even know he had a daughter — he was the first movie Tarzan. **Hully Burroughs,** who was president of The Burroughs corporation for many years, died recently. There's always news that's current. As far as **Burroughs** himself is concerned, I'm in touch with **Irwin Porges,** who wrote the biography, and about 250 pages of his original manuscript were cut because the book was too long; so he's going to let me publish some of that. He and his wife, Cele, went through that warehouse there for three and a half years and they just had so *much* material.

DARREL: *They had access to Burroughs' own papers and notes, you mean?*

GEORGE: Right. So there's more of that out there. Then there are more interpretations and bibliographic discoveries. A big book dealer on the west coast recently sent me a notice that a new point had been found with THE MAD KING; how to distinguish a first state from a second state and a third state. That got the fans excited and they ran to their collections to see which one they had. *(Laughter.)*

"THE MAD KING was based on Burt Weston, one of

HAL FOSTER — 12/15/35

549 12-15-35
Tarzan
by EDGAR RICE BURROUGHS
A CRUEL DILEMMA
WHEN THE ANGRY THORIK DREW HIS SWORD AGAINST TARZAN, QUEEN SAGREDA LAID HER HAND UPON HIS WRIST AND SAID:
"FOR THE LOVE I BORE YOU ONCE, PRINCE THORIK, AND FOR THE LOVE I BEAR PRINCE TARZAN NOW, NEITHER SHALL SHED THE BLOOD OF THE OTHER!"
THEN THE QUEEN COMMANDED THAT PREPARATIONS BE MADE AT ONCE FOR HER WEDDING TO THE JUNGLE LORD.
AND SHE GAVE TARZAN INTO THE HANDS OF A COMPANY OF NOBLES, TO BE DECKED IN PRINCELY RAIMENT FOR THE CEREMONY.
EAGER TO ESCAPE THE GAPING CURIOSITY OF THE MULTITUDE, TARZAN WENT WITH THEM FOR HE HAD MADE HIS PLAN TO FLEE.
ALONE IN HIS PRINCELY APARTMENT, HE CLIMBED OUT OF A WINDOW TO RACE FORESTWARD WHERE HE HAD LEFT BONGOR THE APE AND THE GIRL JYRA.
AS HIS FEET TOUCHED THE GROUND, THE GUTTURAL GROWL OF A BEAST RESOUNDED THROUGH THE COURTYARD HE TURNED TO SEE.....
....HIS FAITHFUL BONGOR IN A TINY CELL, SURROUNDED BY A STRONG GUARD OF VIKING WARRIORS.
"WHAT MEANS THIS?" TARZAN DEMANDED. "THE PEOPLE WERE AFRAID," THE CAPTAIN REPLIED. "THE BEAST CAN BE RELEASED ONLY BY ROYAL ORDER."
"FREE ME, MASTER." THE GREAT APE MOANED PLAINTIVELY. "WE GO BACK JUNGLE, MASTER."
BUT HOW A GUARD OF HONOR WAS CROSSING THE COURTYARD TO ESCORT TARZAN, THE BRIDEGROOM, TO THE WEDDING!
TARZAN COULD NOT PERMIT THE WEDDING; NOR COULD HE RUN AWAY FROM POOR BONGO, JUST ONE OF THESE, IT SEEMED, HE MUST DO!
NEXT WEEK: A WOMAN SPURNED.

And that's another thing, as far as learning more about **Burroughs**: THE MAD KING was based on **Bert Weston**, who was one of **Burroughs**' best friends; they went to school together as kids and remained friends all their lives — in fact, Bert and his wife visited **Burroughs** one month before he died. **Weston's** granddaughter is living in Kentucky and I got

ERB's best friends; they went to school together as kids."

BURNE HOGARTH — 6/25/44

Tarzan
by EDGAR RICE BURROUGHS
THE GARDEN OF DEATH
UNMINDFUL OF THE DANGER, TARZAN STOOD ALONE BETWEEN TWO COLUMNS OF HIS ADVANCING FOES.
BUT THE APE-MAN COULD NOT HOPE TO WIN SINGLE-HANDED. SO HE SET A TRAP TO FORCE THE ENEMY TO DEPART ASUNDER.
STEPPING BOLDLY FORTH, HE CALLED TO THE GUARDS CONCEALED ON THE HEIGHT: "THE MASTER NEEDS YOU IN THE TUNNEL— QUICKLY!"
ELECTRIFIED BY THE TRUMPET OF THE KING'S PERIL, THE GUARDS HASTENED TO HIS ASSISTANCE
COMING UP FROM THE REAR, THE NON-PERCEIVED DAN POUNDS IN THE PASSAGE—
—AND PRESSURED TO ATTACK!
THUS, EACH GROUP, BELIEVING THE OTHER TO BE THE REBELLIOUS SLAVES, SET TO IN BLOODY COMBAT.
IN THE SWIFT CONFUSION TARZAN SLIPPED AWAY UNDETECTED AND RACED AFTER HIS FREE-WILL.
NEXT WEEK: TRAGIC ERROR
HOGARTH.
BUT AS HE ROUNDED A BEND AND OVERTOOK THE FEROCIOUS PANTH, A STRANGE AND TERRIFYING SCENE GREETED HIM.
AHEAD, BEHIND A TANGLED BARRIER OF THORNY VINES, LAY A NIGHTMARISH JUNGLE OF TWISTING, UNDULATING FLESH-EATING PLANTS, AN OVERPOWERING CHOIR OF NOXIOUS VEGETATION ASSAILED TARZAN'S NOSTRILS. THIS WAS THE GARDEN OF DEATH!

in touch with her, and she's got a cabinet full of correspondence, *both* sides of the correspondence, between her grandfather and **Burroughs.** I'm trying to get her to let me publish that stuff. It gives you a deeper insight into the personality.

DARREL: *He based the characters on* - **GEORGE:** Yes, Barney Custer was based on **Bert Weston** from Beatrice, Ne-

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"He used personal friends for a lot of his books."

Edgar Rice Burroughs'
Tarzan
by Russ Manning
by Edgar Rice Burroughs
WHO ARE YOU - TO GIVE US ORDERS, GILAK--?!
CURSED BEAST! YOU WOULD ARE...IF I HAD SOME WAY TO HIDE YOUR CARCASS! JUST GET THE WOMAN OUT OF HERE--!
by Edgar Rice Burroughs
IN HERE--! THE SAME WAY YOU CAME! IT EXITS BEYOND THE CITY WALLS!
WE KNOW, GILAK! NOW, YOU REMEMBER...
WE GIVE YOU CONTROL OF THIS CITY AND ALL THAT IS IN IT... IF YOU GET RID OF THE CLOUD-THAT-CARRIES-CANNONS-IN-ITS BELLY!
I KNOW--! HURRY!! HER LOYAL GUARDS ARE COMING!
by Edgar Rice Burroughs
GET RID OF MY WEAPONS-- QUICKLY!!
GUARDS! THE OUTLANDER, TARZAN KIDNAPPED OUR EMPRESS--! HE SURPRISED ME... KNOCKED ME DOWN... NOT ARMED! HIM!
HE TOOK HER UP INTO HIS CLOUD-THAT-CARRIES-CANNONS!!

Three daily strips by Russ Manning. The TARZAN daily, now in reruns, will reach Manning's tenure the strip in a few months. The strip is among those collected in COMICS REVUE. Manning is best known for his role in the creation of MAGNUS, ROBOT FIGHTER: 4000 A.D., a 1960s character recently revived by Valiant.

braska. *(Laughter.)* He used personal friends for a lot of his books. **Carson Napier,** for example, was a real person, a British Army officer who had defected to the American side and was working in Arizona when **Burroughs** was in the 7th Cavalry.

DARREL: *"Chasing Apaches but not catching them."*

GEORGE: Yeah, and digging post holes. *(Laughter.)* Together they formed the May Have Seen Better Days Club. And there are other real people: Count de Gropello is one of the characters in THE OUTLAW OF TORN, and there was a real **Count de Gropello** that **Burroughs** went to school with.

DARREL: *What did Elmo Lincoln's daughter call about?*

GEORGE: Well, she was telling me stuff like she wasn't there when her father died and all these souvenir hunters broke in and stole things.

DARREL: *That's horrible!*

GEORGE: Yes. He was born in Rochester, Indiana, which isn't too far from here, and she donated his papers to the historical society, so they invited me to come up and take part. She went to California where his ashes were in some Hollywood cemetery in an unmarked box, got it identified and moved it somewhere. That was the purpose of her visit. And the head of the historical society went with her.

DARREL: *From what I read he wasn't originally cast to be Tarzan.*

GEORGE: Right, somebody else was, then the guy enlisted in the fervor of patriotism to fight in World War I, and so they picked **Lincoln.** His chest had been discovered — *(Laughter.)* — by **D.W. Griffith.** A nice Kentucky man, his grave is just a couple of miles from where I sit right now.

DARREL: *I tried looking up all of the movies and stuff while I was researching Burroughs and it came to my attention*

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"Burroughs' apes were kind of a missing link."

that there is a new TV series in the works.

GEORGE: Yes, there is one, with **Wolf Larson,** another *blond* Tarzan! What happened was that **Burroughs** sold the rights to use the character names but not the plots. In the first few silent films he thought it would be nice to follow the books, but then he saw where they were going and decided no more of this: "You can use the characters but make up your own plots." So, you see, whenever they remake TARZAN, THE APE MAN Jane Porter becomes Jane Parker, this kind of thing.

I just read through a script written by **Maude Robinson Toombs** for the silent film serial of 1921, THE ADVENTURES OF TARZAN with **Elmo Lincoln** and **Louise Lorraine** and it's god-awful. She had no more idea than a goat who Tarzan was. And her characterization of apes was *incredible.* In all that half-century before **Jane Goodall** came along and showed us how apes acted and reacted, nobody had *any* idea, and so she treats the ape like a human being in a monkey suit. But, as you were saying, about the new TV series, there are supposed to be 25 episodes and it is supposed to premiere this fall.

DARREL: *This is a program for first-run syndication?*

GEORGE: Yes. World Vision is sponsoring it, with a version in French.

DARREL: *You mentioned the apes, or the mangani, and Philip José Farmer wrote about the great apes of Burroughs actually being like bigfoot or yeti-type creatures?*

GEORGE: Well, it's possible; **Burroughs** created apes that were kind of a missing link. Somewhere between the gorillas and the biggest chimps there was a missing link of manlike apes who were intelligent and about five to six feet tall.

DARREL: *That was one thing. When I was growing up and reading the Tarzan books for the first time, I remember having an argument with a friend who* insisted *that they weren't fiction.* (Laughter.)

GEORGE: Well, he makes it so realistic. He was *deluged* with mail from people, mostly young people, saying, "This really happened, didn't it, and you are just reporting it?"

DARREL: *Of course, he wrote the stories that way, as if he were reporting something that he knew about.*

GEORGE: His storytelling technique was very much like **Scheherazade,** you know; "I do not say that this story is true, but it *may* be true." *(Laughter.).* It works subliminally on you while you're reading along and everything seems absolutely natural. A *wonderful* imagination, and I think he's been *very* unjustly attacked for his writing style. He said that he just wrote to please himself, and there were so many people like him that if he pleased himself he probably would reach a great segment of the population. And he was right.

DARREL: *Yeah, he was very popular, which tends to go against him as far as the upper-crust literati are concerned.*

GEORGE: Oh, yeah. And people like **Arthur Rackham** — I have one of the world's largest collections of his works — the whole thing, **Rackham** and **Burroughs** both, was that they just mass-produced, and people thought that anybody that wrote that *much* couldn't be any good. They kept hammering away at this in their critiques. I have read so many criticisms of **Burroughs** by people that haven't even bothered to read his books; that's unforgivable.

DARREL: *Yeah. Some of the criticism may be valid for some of the later Tarzan books, which tend to run to formula —*

GEORGE: Yeah.

Pencil illustration by Neal Adams. It was one of the cover folder illustrations that accompanied his three-part Tarzan color painting portfolio.

"His golden period was from his first book until about

DARREL: *— but even those I enjoy, for the most part. Or I did, it's been many years and I'm just starting to get back into Burroughs. Boy, it's like reliving the childhood, reading all these things again.*
GEORGE: Yeah. I think his golden period was from his first book up until about 1922, and then he sort of settled back into his formula books and so forth. And he went along with the times! By the time he did his *last* book, which is TARZAN AND "THE FOREIGN LEGION" you see, he had been *through* World War II as our oldest war correspondent and wrote into that book as characters a whole bunch of people that he had met. The conversation is much more terse and it's much more modernized. And if he were living *today* I think he would be attacking everything that's wrong with the system right now.
DARREL: *Yeah.*
GEORGE: He was terribly patriotic.
DARREL: *He started out writing almost Victorian romance.*
GEORGE: Right.
DARREL: *It was fantastic, but it was very of that period, let's say. The first few books, like TARZAN OF THE APES and A PRINCESS OF MARS, they seem a little long but they are very full. He started the Venus series rather late in his career, which I always really enjoyed —*
GEORGE: Yes, and he was working on a Jupiter series when he died.
DARREL: *That's right, there was one story that is the last of the Mars series.*
GEORGE: That's right, THE SKELETON MEN OF JUPITER. He had already mapped out the system, was doing research to figure out what he was going to do with that. But he died, so that was the end of that and we'll never know. But it probably would have been very similar to the Venus series.
DARREL: *And then there were the two Tangor stories. I wish he could have continued with that. All of these are later works. Anyway, I'm doing too much talking. I need to let you talk.* (Laughter.)
GEORGE: Well, I'm enjoying this.
DARREL: *Let's see . . . we haven't really talked about THE MOON MAID. It's an* excellent *trilogy. Lupoff mentions that the second part was based on an unsold story, and I wasn't aware until I read that that there were finished unpublished Burroughs works.*
GEORGE: Yes, there are about 21 unpublished stories. The longest is MARCIA OF THE DOORSTEP, which is the foundling left on the doorstep, and a social satire. **Henry Helms** read it and said that he thought it was better than the two published Girl books, so we're *hoping* that the family will publish it. But money talks, and they don't feel that there is a market for anything more by **Burroughs** except among the hard-core fans. I don't know if they're right or not.
DARREL: *That's interesting. I AM A BARBARIAN came out for the first time in the '60s, and I would stack that book up against any other historical novel by anybody else.*
GEORGE: Yes. I have a friend that I saw the other day; she said, "I just finished reading I AM A BARBARIAN and I had to get out **Petronius** and THE HISTORY OF THE CAESARS and all this and that as a follow-up because it just got me terribly interested in the whole period." It was well researched and historically accurate. I have a copy signed by **Jeff Jones,** who did the dust jacket.
DARREL: *That's neat. I was talking with COMICS REVUE editor Rick*

Pencils by Al Williamson, from 1948, were later inked by Burne Hogarth.

1922. Then he sort of settled back into his formula books."

Norwood recently and he has an interesting theory that maybe the last thing that Burroughs wrote was a story for the Sunday TARZAN strip.

GEORGE: That's the last thing he ever read, but I don't know if it was the last thing he ever *wrote*. He did write some pages of a Tarzan story which didn't have any title, and that was *probably* the last thing that he wrote, but it was another one of his formula books.

DARREL: *Rick said that he read in Heins' bibliography that there was a note in Burroughs' papers in 1950, "Wrote Tarzan six Sundays" — or something to that effect. Rick, being the comic-strip aficionado, takes this to possibly mean that he wrote six strips for the Sunday TARZAN, and looking through the strip from that era he found a story that to him stands out from the other stories of that period.*

GEORGE: Well, he is supposed to have either written or ghosted two TARZAN strips, MAYAN GODDESS and . . . THE WHITE SAVAGES or something like that. I'll tell you who knows: **Bob Hyde.** He was the president of the Burroughs Bibliophiles from 1960 to 1987, and now he's the chairman of the board. He's a great **Burroughs** buff and always has been, from the front row of fandom. Comics are his thing.

DARREL: *Well, the comic strip, I've seen some of the original Hal Foster run. Are you familiar with those?*

GEORGE: Yes, we have all of them.

DARREL: *I was kind of amazed that they didn't keep doing it that way because from what I saw that seemed like the* perfect *way to do a Tarzan strip.*

GEORGE: The **Foster** strips still stand out as a milestone. **Burne Hogarth** has told me so many times that he just turned the whole comic strip scene around and made it realistic, doing all the backgrounds and so forth that nobody else had done — in other words, made it an artform.

DARREL: *That came out the same day as BUCK ROGERS and before that there weren't really any straight adventure strips?*

GEORGE: Yes. The Sunday comics in the newspapers started in 1931, and **Rex Maxon** was the first one to do it. He told them he didn't like doing all the color work, he did better in black and white, so they put him back on the dailies and put **Hal Foster** in, and he did it until 1936 and then **Hogarth** came in and took over because **Foster** wanted to do PRINCE VALIANT.

DARREL: *Wanted to write his own material for his own creation?*

GEORGE: Yes.

DARREL: *Which makes sense!*

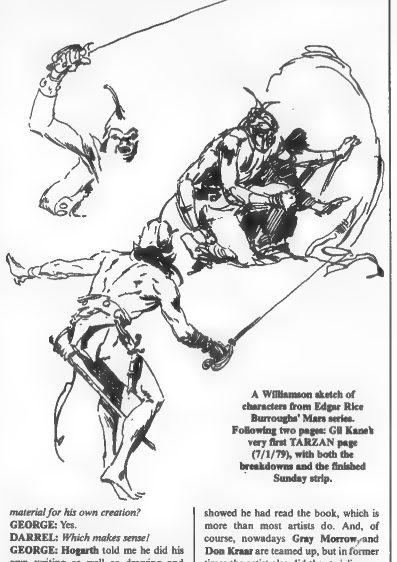
GEORGE: Hogarth told me he did his own writing as well as drawing and inking, so he was a one-man operation.

DARREL: *Didn't he get some material he thought was from Burroughs himself? Rick Norwood said that Hogarth had told him that he had gotten some scripts that he thought came from Burroughs . . . or maybe this was Foster. Yeah, it was Foster.*

GEORGE: Well, **Foster** did *wonderful* adaptations of things like TARZAN AND THE LOST EMPIRE.

DARREL: *And, of course, the strip started with an adaptation of TARZAN OF THE APES.*

GEORGE: Yes. But I remember THE LOST EMPIRE, he got the chain mail and everything else *exactly* the way **Burroughs** described it in the book. I thought, "Hooray for him!" It at least showed he had read the book, which is more than most artists do. And, of course, nowadays **Gray Morrow** and **Don Kraar** are teamed up, but in former times the artist also did the storyline.



A Williamson sketch of characters from Edgar Rice Burroughs' Mars series. Following two pages: Gil Kane's very first TARZAN page (7/1/79), with both the breakdowns and the finished Sunday strip.

DARREL: *This is just on the Sunday now; the daily is in reruns.*

GEORGE: Yeah, they keep rerunning them, and they've done the same thing on Sundays in-between artists to fill in.

DARREL: *I have in my notes Bob Lubbers did the Sunday strip after Hogarth, then John Celardo, then Russ Manning —*

GEORGE: Yes, he is *very* well thought of. He died tragically young and right at the height of his career.

DARREL: *And also JOHN CARTER was done as a strip?*

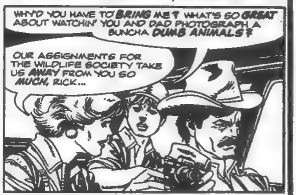
GEORGE: We have all of those here, by **John Coleman Burroughs.** He did eleven first editions for his father, the dust jackets and the interior illustrations.

DARREL: *I imagine those are pretty*

Tarzan
by Edgar Rice Burroughs
MORNING IN THE JUNGLE! TARZAN TREASURES THE TIME... FORSETTING THE EVER-ENCROACHING CIVILIZED WORLD FOR THE FREEDOM OF THE TREETOPS!

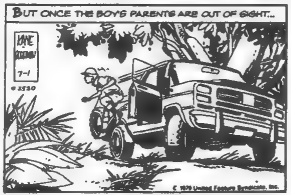
WHAT'S THIS...? SLEEPYHEAD NKUMA UP EARLY?
WIDE AWAKE WHEN THERE'S BREAKFAST TO BE SNARED, OLD FRIEND?

CHITTER REEP!
BE SILENT, NKUMA. NOT ALL OUTSIDERS BRING TROUBLE.
I HATE THIS!
TARZAN ® Trademark 1983 © Owned by Edgar Rice Burroughs, Inc. and Used by Permission

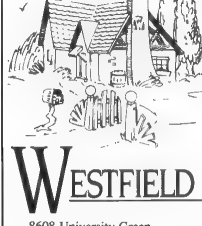

WHY'D YOU HAVE TO BRING ME? WHAT'S SO GREAT ABOUT WATCHIN' YOU AND DAD PHOTOGRAPH A BUNCHA DUMB ANIMALS?
OUR ASSIGNMENTS FOR THE WILDLIFE SOCIETY TAKE US AWAY FROM YOU SO MUCH, RICK...

YOUR MOTHER AND I HOPED THIS WAS A WAY TO SPEND MORE TIME TOGETHER.
BUT WE SHOULDN'T BE LONG... IF YOU'RE BORED I GUESS YOU CAN WAIT HERE.

ONLY STAY IN THE TRUCK, DEAR. IT'S DANGEROUS TO WANDER ALONE!


BUT ONCE THE BOYS' PARENTS ARE OUT OF SIGHT...
© 1979 United Feature Syndicate, Inc.

Celebrating 10 Years Of Success!



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—**Bob Mroczek**, Burbank, IL

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—**James M. Talbot**, Everett, MA

"We have a dinosaur artist on the BULLETIN right now."

valuable collectors' items now.

GEORGE: Yes, they are. He also sculpted a lot of his Martian things before he drew them, so he'd have something to look at.

DARREL: *That's neat.*

GEORGE: I have one of those sculptures, the head of a Thark!

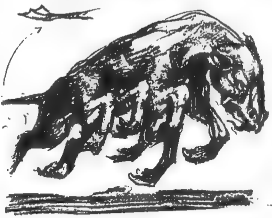
DARREL: *I saw a program on the Discovery Channel recently about an artist who does dinosaur illustrations from making sculptures first, basing them on the bones and everything, putting in all of the muscles and stuff so that her drawings will be as accurate as possible.*

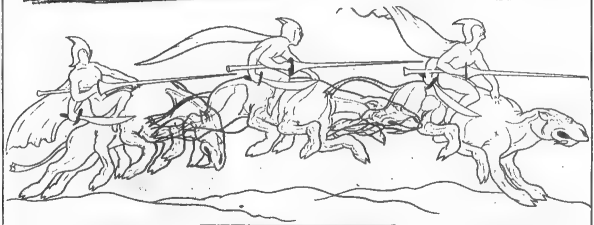
GEORGE: Yes. We have a dinosaur artist doing illustrations for THE BURROUGHS BULLETIN right now, **William Stout.** He's better known for his dinosaur stuff. He's right now on the staff of Walt Disney Studios for the PRINCESS OF MARS picture. He keeps us informed on that. He's designing for them.

DARREL: *I knew that picture was somewhere in the works, but it seems like it's been in the works for a long time.*

GEORGE: It has. The director had to go to South America or something to do another picture, so they put this one on the shelf until he got back, and he's not back yet. But they were running

All art from proposed John Carter cartoon, c. 1935. Clockwise: Title cel. The original thoat sketch, by John Coleman Burroughs. Unpainted cel of John Carter. Animation extremes showing the action of the thoat run. Another sketch by John Coleman Burroughs as a guide.





"He wanted people to know he was a regular guy."

way over budget, $120 million. Who pays that much without **Schwarzenegger?** *(Laughter.)*

DARREL: *Getting into the Mars books, that really is in a lot of ways the best series of books that I've ever read.*

GEORGE: It holds together, it's very cohesive.

DARREL: *It starts out very fantastic and doesn't really lose that aura even though you become more familiar with it with each book.*

GEORGE: Right.

DARREL: *Let's see . . . I've read so much in research that I'm starting to confuse the sources, but somebody said that ERB started out writing out his daydreams, and that's where PRINCESS OF MARS came from?*

GEORGE: Yeah.

DARREL: *And he didn't sign his name to it at first because he wanted people to know he was a regular guy, so he signed it Normal Bean?*

GEORGE: Right.

DARREL: *That's a true story?*

GEORGE: Oh, yeah, absolutely. He wanted people to think he was sane, because only insane people wrote about little green men from Mars in 1911. *(Laughter.)* The best chapter of the Burroughs Bibliophiles now are the Normal Beans in Chicago. They took that name because **Burroughs** not only wrote his first book under that pseudonym, but he also sent in poetry that was published in THE CHICAGO TRIBUNE and so on and so forth by **Normal Bean.**

In Part 2 of this interview, next issue, George will discuss some of the wild west characters Burroughs knew, who turned up in his novels. Last one there is a pink-skinned Thark!

Another pencil sketch from the aforementioned portfolio by Neal

THE BURROUGHS BIBLIOPHILES

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This is our 45th year of publishing **THE BURROUGHS BULLETIN** (a quarterly magazine), featuring pictorial interviews with great Burroughs artists such as **BURNE HOGARTH, GRAY MORROW, AL WILLIAMSON, WILLIAM STOUT, RICHARD HESCOX, TOM YEATES, BARCLAY SHAW, DAVID MATTINGLY,** and many more.

Articles on the history and bibliography of the man who created **TARZAN** and **JOHN CARTER OF MARS** by eminent writers such as **SAM MOSKOWITZ, IRWIN PORGES, RICHARD LUPOFF, ERLING B. HOLTSMARK, BURNE HOGARTH, BOB BARRETT,** and others.

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CONTACTING THE WORLDS OF EDGAR RICE BURROUGHS

"Before World War II, I did magazine covers."

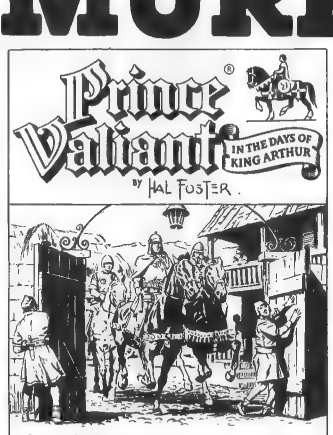
JOHN CULLEN MURPHY

In 1971 John Cullen Murphy won the National Cartoonists Society award for story strips. Also in that year Harold Foster requested his assistance on PRINCE VALIANT, which is now in his hands totally. Murphy's work has covered many decades. Not only did he draw the famous BIG BEN BOLT newspaper strip, too, but his illustrations of sports events were featured in various publications over the years, starting in 1936 with art for Madison Square Garden. Other illustration credits include LIBERTY, ESQUIRE, and COLLIERS, to mention but a few. In the following interview, Murphy talks about his illustration work in the field of syndicated newspaper story strips. It is the way he became involved in cartooning and his insight of how it is to work in that industry . . .

R. ROBERT POLLAK: *In the 1940s, didn't you begin as a sports illustrator before going into the syndicated comic-strip business?*

JOHN CULLEN MURPHY: Before World War II, I did magazine covers when I was in my early 20s. Covers for LIBERTY. Norman Rockwell types of things . . . sports illustrations for ESQUIRE, SPORTS MAGAZINE, and COLLIERS; every week in COLLIERS during the late '40s.

ROBERT: *How did you move from*



Our Story: DAWN, AND THE THREE COMPANIONS CLATTER FROM THE INN YARD, EAGER TO BE ON THEIR WAY, FOR EACH PASSING DAY BRINGS THEM CLOSER TO THEIR GOAL.

THE SOUND OF HOOFS BRINGS THEM A HALT, FOR ON THE ROAD EACH MA GOVERNED BY HIS OWN RULES. A APPEARS ESCORTED BY A YOUNG GAILY SINGING.

All artwork accompanying this interview ©1984, 1968, 1970 King Features Syndicate, Inc., unless otherwise noted.

"I continued to do Sundays, but had others do dailies."

magazine illustration to BIG BEN BOLT?

JOHN: Elliot Caplin, the younger brother of **Al Capp,** wrote several comic strips. He saw a boxing illustration I did in COLLIERS and he had an idea for a boxing strip. We got together, he got hold of my agent, and worked it out. I did a couple of weeks of samples and he brought it to King Features Syndicate. It sold right away. The man that had final say was **William Randolph Hearst** himself. He was called "the Chief," and approved or disapproved of almost everything.

ROBERT: *So, when was the strip sold?*

JOHN: It was sold in 1949, but made its first appearance in February, 1950.

ROBERT: *Did you enjoy doing the strip because of the sports aspect in it?*

JOHN: Very much. I did indeed. I used to follow boxing in those days. I started out in 1936 by drawing sports cartoons for Madison Square Garden, when I was still in high school . . . boxing things.

ROBERT: *What became of the illustration career?*

JOHN: It went down a bit, but I continued to do it. By that time magazine illustration was not really in healthy shape. The general-interest magazine started to go under because of television. The advertising dollars were being diverted into television, rather than print. Magazines that survived dealt with a special interest.

ROBERT: *It was more lucrative to go into syndicated comics than stay with freelance illustration?*

JOHN: Yep, steady work!

ROBERT: *When did BIG BEN BOLT end?*

JOHN: About 25 years later, 1974 or 1975. At that time **Neal Adams,** who's well known to the comic-book people, was drawing it.

ROBERT: *Were you writing it?*

JOHN: No, as a matter of fact. I was hiring people to do the dailies. I continued to do the Sundays, but I had other people do the dailies and all that. **Angelo Torres,** who draws for MAD magazine, did it for a long time too.

ROBERT: *What other helpers worked on dailies? Sundays?*

JOHN: On both, I continued to do Sundays, but not consistently, into the middle '70s, I guess.

ROBERT: *When did you start using assistants?*

JOHN: Whenever I took a 2-week vacation or to get away for a while. I would have someone like **Al Williamson** or **Alex Kotzky** help out or make up time fast. I had a lot of good men who worked on that . . . **Gray Morrow** too.

ROBERT: *When you went on to PRINCE VALIANT was that like a test between you, Morrow, and Wood?*

JOHN: I didn't know it at the time. I found out later they were doing it, too. I guess it was a competition, but didn't realize it. **Hal Foster** was an old friend of mine. I'd gone to him first in 1968 because BEN BOLT was starting to lose papers, so I wanted to know if he needed help. He didn't at that time. In 1970 he called me to come up and see him and do a couple of pages. He would give me a page, then he would do a page, and it continued on like that. Meantime, I guess, he was having **Wally Wood** and **Gray Morrow** doing them also.

ROBERT: *Did Hal Foster choose you as successor and the syndicate brought in the others to be competitive?*

JOHN: He owned it so the syndicate couldn't do anything behind his back. He later sold it to them.

ROBERT: *So Hal Foster hand-picked you to take over?*

JOHN: Yes, yes that's right!

ROBERT: *Did you work directly with him?*

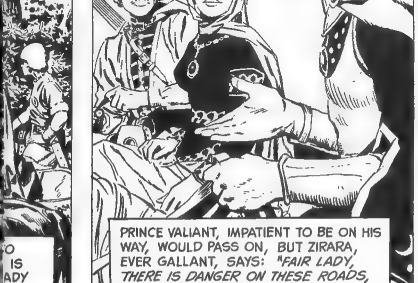
JOHN: Oh sure, he lived in Connecticut at that time, about a 40-minute drive from here. He lived up in West Redding. I live in Cos Cob, so I'd drive up every week and get a script. He'd write it and do the coloring too.

ROBERT: *When you took over, how was it set up?*

JOHN: He'd have little thumbnail sketches of ideas for compositions and he said I didn't have to follow them unless I wanted to. I did at the beginning and then later on I did my own. **Mort Walker** is the one who told me to save these things, so I did! There are a lot of masterpieces that disappeared, were stolen, or were just destroyed in the past.

ROBERT: *Your style on BIG BEN*

Early example of Murphy's version of the Prince.


PRINCE VALIANT, IMPATIENT TO BE ON HIS WAY, WOULD PASS ON, BUT ZIRARA, EVER GALLANT, SAYS: "FAIR LADY, THERE IS DANGER ON THESE ROADS, MAY WE ESCORT YOU SAFELY TO YOUR DESTINATION?"

Big Ben Bolt...
by
JOHN CULLEN MURPHY
STARTING BEN BOLT
DRUGS
YA DUMB BUM! STOP RUNNIN' SO SCARED! LISTEN TO THE SCORE I BEEN KEEPIN' SECRET ALL THESE YEARS!
REMEMBER ME? BATTLER, IT'S PACKY MILES!
AFTER EXPLODING TEAR-GAS CANISTERS IN THE THEATRE HAVE DISRUPTED THE DRESS REHEARSAL OF "PLAYBACK", AN ELDERLY CONVICT IN THE AUDIENCE HAS RECOGNIZED THE SNEAK THROWER AS BATTLER BRIDGES
SURE I'M SURE THIS BUM IS BATTLER BRIDGES! I RAN ACROSS HIM HIDIN' OUT IN PHILLY, THEN IN BOSTON, 15-20 YEARS AGO! HE AIN'T CHANGED A BIT, . . A BORN JINX!
STARTING BEN BOLT
LATER, IN A POLICE SQUAD ROOM, A LONG-BURIED MYSTERY UNFOLDS
YEAH — I SOLD OUT TO THE MOB FOR 10 GRAND! I OWED THEM THAT MUCH!
IT WAS FIXED FOR YOU TO GET KAYOED BY THE CHAMP IN THE LAST ROUND!
"I CAME ON REAL STRONG IN THE EARLY ROUNDS, . . . LOOKIN' LIKE A WINNER . . ."
© King Features Syndicate, Inc. 1970. World rights reserved.
"I FOLLOW THE PLAN AND GO HEAD-HUNTIN' LIKE I'M SURE OF TAKIN' THE CHAMP, . . . THE FANS EAT IT UP. . ."
"IN THE CLINCH THE CHAMP TELLS ME I'M DOING A PERFECT FAKE JOB, . . . HE'LL PUT ME AWAY IN THE LAST ROUND — WE BOTH COLLECT THE PAYOFF, . . IT'S IN THE BAG, . ."
TO BE CONTINUED

Here's an example from John's favorite strip, BIG BEN BOLT. This Sunday dated 10/18/70. (Neal Adams had a stint towards the strip's end.)

"Hal told me a letter asked why John Cullen Murphy

was doing it. My name wasn't on it for 10 years or so."

HAL FOSTER
AND WITHIN THE WEEK STAND BEFORE KING ARTHUR WHILE ARN REPORTS ON THE COMPLETION OF HIS MISSION AND THE ADVENTURES THAT BEFELL HIM, WHILE CHRONICLERS RECORD ONE MORE SERVICE BY THE WEARERS OF THE CRIMSON STALLION.
NEXT WEEK— The Vanishing Deer

Example of Valiant by creator, Hal Foster.

BOLT and boxing is so different from Foster's medieval look. How did you adjust from modern boxing to medieval knights?

JOHN: I tried to make it look as close to Hal's as possible. Yet when the first one appeared, Hal told me he had a letter from someone asking why **John Cullen Murphy** was doing it. Of course, my name wasn't on it for 10 years or so. I guess I didn't do too good a job imitating him. He was a wonderful man. We were very good friends for years. Before this even we were friends.

ROBERT: *When did Foster finally bow out of PRINCE VALIANT?*

JOHN: He sold it and was down in Florida. He wasn't too well. He had a hip replacement. He was two weeks short of 90 when he died. He had a long and distinguished career. He sold it to King Features shortly before that and recommended my son, Cullen, to write it. My son was still in college at the time. He would feed ideas to him.

ROBERT: *PRINCE VALIANT is different under you and your son's pens. Can you explain the changes?*

JOHN: We didn't set out to make it different. We just wanted to tell a good story as well as we could. I think the writing has held up well, comparable to Hal's, I don't know about the drawings. Hal had a great concept of what makes a good picture, composition and all. He was marvelous at it!

ROBERT: *PRINCE VALIANT is older and wiser and has been through more. How have the characters grown?*

JOHN: There's more attention paid to his offspring. They have lots of adventures all on their own now and he's about to become a grandfather. He looks older than when he first appeared, but not by much. I don't know what he uses in his hair to keep it so black. **Ronald Reagan's** secret, I guess!

ROBERT: *How does the reduction in size affect your work?*

JOHN: I still do it the same size, but they reduce it so much. The success or failure of a feature depends on how many newspapers you have, and many of them want the smaller size. So, it's rescaled. I do it regular tabloid size. It appears that way in a number of papers, but most are 1/3, 1/2, or 1/4 the size of the original. It's because of economics again; the cost of newsprint, and they like to sell advertising space in the Sunday comics sections, of course.

ROBERT: *It's still heavily syndicated, isn't it?*

JOHN: It's bigger than it ever was. That's what they tell me. It's got 350 papers and it's only a Sunday feature, so that's pretty good.

ROBERT: *The Foster originals were very large. Did you ever draw PRINCE VALIANT that large?*

JOHN: I started out that way too. He was comfortable with that size. I put it up to him, "Why don't I do it a little smaller?" Probably better reproduction. He said "Fine, whatever you want to do." Then I reduced it once more later on. The closer you are to reproduction size, the better it's going to be. At least that's what people tell me.

ROBERT: *So, Prince Valiant's going to be a grandfather! Any other surprises?*

JOHN: Oh, I hope so. That's the name of the game. **Milton Caniff** always said you have to have a cliff-hanger.

ROBERT: *How many years have you drawn PRINCE VALIANT now?*

JOHN: I am on 21 years.

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"I studied with the same teacher as Norman Rockwell."

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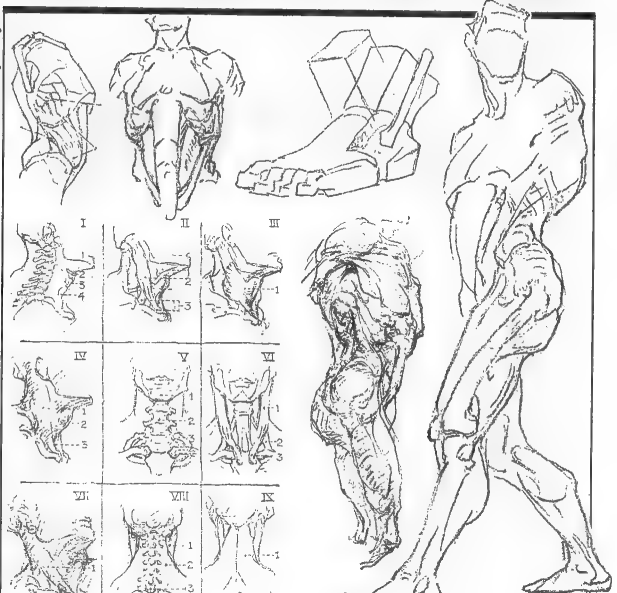

From the book HUMAN MACHINE by George B. Bridgman, teacher to Mr. Murphy and thousands of other would-be artists. This book is but one of many by the late, great anatomy teacher.

ROBERT: *What's your favorite work?*

JOHN: It's still more PRINCE VALIANT than BIG BEN BOLT, I think. We try to keep that Victorian style. It's tighter. Not so much technique; the line, the thickness and thinness, the contrast. The real hero of this type of line work was *Durer*. Then **Howard Pyle** influenced **Hal Foster,** and so on. I don't have to draw automobiles or telephones, which is great! I'd rather draw a horse any day over an automobile. A great influence on my life was **Norman Rockwell.** He was a good friend of mine when he lived in New Rochelle. He used to go away on vacation and give me his studio to use. He taught me a lot. He'd give me an illustration of a story and tell me to make illustrations, then critique it. He told me where to go to art school, with whom to study. I studied with the same teacher he did, **George Bridgeman,** on life drawing and anatomy.

ROBERT: *He was your mentor, then, in illustration.*

JOHN: I still don't consider myself a cartoonist. I am a straight illustrator. I am not smart enough to draw funny pictures. All the others are my friends. I was president of the National Cartoonists Society for a couple of years, as well as being a member of the Society of Illustrators. I have one foot in each camp.

ROBERT: *You've done some beautiful work on both strips. Especially when papers print it large. Papers have pushed out many continuity strips. It's missing from the papers, it's creative storytelling.*

JOHN: "The Song of Bernadette." **Hal Foster** did many novels that went into strips.

ROBERT: *Not much left to clip!*

JOHN: You need a small scissors!

"I had almost no coloring experience at that time

PAUL BECTON

Paul gives good interview — a good sense of humor, and the willingness to answer what may even seem to be somewhat goofy questions, and hopefully we have been able to set the people straight who think that the coloring coordinator is the guy in charge of the Crayolas . . .

BRIAN TALLEY: *Have you worked for DC at all?*

PAUL BECTON: No.

BRIAN: *Strictly Marvel — for how long?*

PAUL: I've been at Marvel for ten years now.

BRIAN: *Was the position of coloring coordinator created for you, or was it around before you took the job?*

PAUL: No, someone else had it, a guy by the name of **Andy Yanchus.** He had the job for about six or seven years before I took it. I was working there in the repro department, shooting stats, and making sure things were going overseas for foreign reproductions of Marvel books. Places like Germany, England and South America.

BRIAN: *How did you get the gig?*

PAUL: I had been working for a couple of animation studios before, and the market got pretty lean, so I didn't have any work. My experience in cel painting got me some freelance work here at Marvel, doing some whiting out on acetate sheets of the balloons for the TIME BANDITS comic. So I did that, and I must have done it real well, because the late **Sol Brodsky** called and said that they needed someone to shoot stats on a freelance basis. So I started doing that, and that was in January, 1982. Then I was in the reproduction department for foreign licensing for about six months . . . funny thing is — there's a woman who used to work here and she read tarot cards, and I asked her, "Will I be in foreign licensing for six months?" and the

VITAL STATISTICS

Name: Paul Becton
Born: 29 December 1952
Occupation: Coloring Coordinator, Marvel Comics
Hobbies: Sports, Music, Old Westerns
If you could spend a day with any celebrity, who would it be? Roy Rogers, because he was my childhood hero
If they made a movie about you, who would you want to play you? Forest Whitaker

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so I more or less bluffed my way into the job."

Paul shows off his "tapering" skills with his brush and ink on this humorous illustration. Also showing off his passion for the Western.

answer came up yes — and that's exactly how long I was there — six months.

BRIAN: *Kinda spooky, and cheaper than a 900 number.*

PAUL: *(Laughter.)* Yeah. **Andy Yanchus** decided he wanted to go freelance, and I asked if there was any possibility that I could have Andy's job. Now, I had almost no coloring experience at that time, so I more or less bluffed my way into the job.

BRIAN: *Really?*

PAUL: Yeah. I had done two or three pages of coloring on a reprint of a STAR TREK comic for a paperback edition that Marvel was putting out. I had never done any honest-to-God comic-book coloring up to that time. The first time I looked at a comic page that had been colored and coded, I thought I would have to use the Rosetta Stone to figure it out. It had all these letters and numbers on it . . .

BRIAN: *You're looking at YB2 and YR2 and wondering, "What in the hell . . .?"*

PAUL: Exactly — "What in the hell is this stuff?" So after Andy sat me down and told me what the ins and the outs of the job were, plus the special peccadillos each editor had — certain editors didn't like certain colors, and certain editors didn't like this or that, and he taught me the coding system, and everything fell into place. Then **Christie Scheele,** who was one of the freelance colorists — still is, sat me down and told me certain things about coloring for depth and contrast and clarity. She was a great help.

BRIAN: *What are you, as coloring coordinator, responsible for?*

PAUL: To make sure that all the costumes are correct — specifically on the colors.

BRIAN: *Do you have a master guidebook?*

PAUL: Yes, I have several different reference points. I have a box with file cards with the color codes, I have literally hundreds of model sheets that are colored and coded. I used to keep a lot of stuff on file, but the company decided after a while that maybe that wasn't feasible. Over the years, it's memory — my memory is pretty good for that stuff. Over the years, I've more or less kept it all in my head. And let's face it — I was a big fanboy before I started working for the

"A lot of times I color pages that have no copy at all on

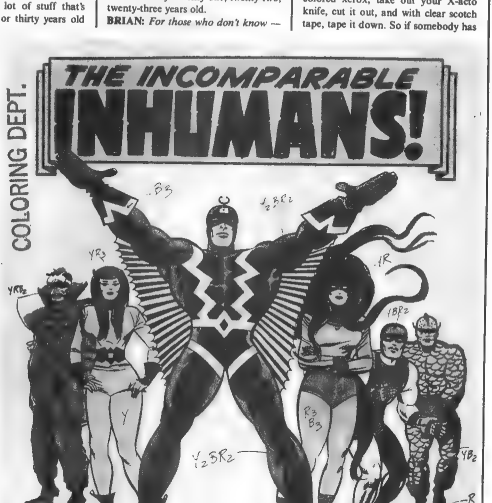
company.

BRIAN: *You read them enough, you get to know what's what.*

PAUL: You know what color someone's hair is, what color somebody's boots and gloves are. Especially on stuff that's reprints, because a lot of stuff that's reprinted is twenty or thirty years old sometimes, and the people who are coloring it weren't alive when it was first published, so they don't know what color it is, but since I was there, I know what color it is. We've got a lot of young colorists. Guys twenty-one, twenty-two, twenty-three years old.

BRIAN: *For those who don't know — how do you correct a coloring mistake?*

PAUL: You get the colored xerox, then you get an uncolored xerox, and the editor will mark what he or she wants changed, and you re-color on the uncolored xerox, take out your X-acto knife, cut it out, and with clear scotch tape, tape it down. So if somebody has



Example of a colouring guide. This one's from the "splash" page of the back-up story "The Origin of . . . THE INHUMANS!" (THOR #146, 1967) with pencils and design by Jack (King) Kirby and inks by Joe Sinnott. This was the first of seven such short stories by Lee & Kirby.

them. I have even colored pages that haven't been inked."

blonde hair, and it's colored red, what you do is take your yellow, color the hair on the uncolored xerox, then you cut around it and just slap it down over the red hair.

BRIAN: *There's not much more fun in this life than taking the X-acto and cutting around fingers and things and trying not to schmutz things up.*

PAUL: Yeah. Well, since it's comic-book coloring and hand separated — well, it's not hand separated now, it's done on the computer — it doesn't have to be super precise and neat. It's strictly an indication — that's why we write all over them. So it doesn't have to go completely in the lines, and if you're in a hurry, sometimes you might go "oops," and if it's for hand seps, it's not going to make that much difference. Naturally, as a professional, you want your job to look as good as it can, but sometimes a deadline is against you. Like, some editor will come up at 4:30 on a Friday and say that "This has got to be done by 5:30," so you don't always have the time to be nitpicky, just as long as you get the stuff out.

BRIAN: *How much of that pressure is there on colorists? Since the colorist is the last guy in the process, how much is there of that "Oh God, we have to have it yesterday"?*

PAUL: It has its ups and downs. Sometimes . . . if everyone has done the job on time — the penciller, letterer, or inker — then there's really no pressure. But if one guy breaks down in the chain, then all that extra pressure falls on you. A lot of times I color pages that have no copy at all on them. No lettering, no sound effects, no nothing. Sometimes I have even colored pages that haven't even been inked.

BRIAN: *You color stats of the pencils?*

PAUL: Yeah.

BRIAN: *Things get that far behind?*

PAUL: Occasionally. But at least we get the books out on time. They've almost never missed a shipping date.

BRIAN: *Are artists considerate of the colorist when doing page layouts? Do they think at all about what the colorist is going to have to deal with?*

PAUL: Not always, because if they did, then you wouldn't have so many characters with the same colors standing next to each other. A lot of times, they don't even think about that. Granted, if you have a Daredevil story where he is fighting Magneto, or Klaw, the master of sound . . . you know how those characters are almost all red — Daredevil is completely red, and you have them standing next to each other, or if they're

Another from Paul's drawing board: The Black Terror (in pencil).

fighting, and their limbs are bisecting — so I'd have to say no, they are not always considerate. Some are and some aren't.

BRIAN: *Then it becomes up to the colorist to use highlighting to separate the characters?*

PAUL: Exactly.

BRIAN: *Is there much effort to try to get the artists to be more aware of these things?*

PAUL: One artist, as far as I know, actually sits down and talks to the guy who's coloring his work. The other guys, I'd say mostly no, although sometimes they do put color notes on their pages — "it's daytime," "it's nighttime," or "this

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"I have to make sure the costumes are consistent."

part of the artwork is She-Hulk's legs."

John Byrne does that a lot.

BRIAN: *I colored the cover that he did for COMICS INTERVIEW #71, and he left little notes with arrows pointing to little body parts that were partially obscured. So he was kind enough to at least let me know what was what — so that I was able to do it right.*

PAUL: Right.

BRIAN: *Is the job more difficult for a colorist these days? Used to be the basic simplicity of Kirby, Ditko, and Kane, and today you have guys like Jim Lee, Art Adams, and Rob Liefeld, with a lot of detail work in their art — a lot of noodling.*

PAUL: I think it depends on your style. My style of coloring is more simplified. There are shortcuts where you could take really fragmented artwork and tie it into a cohesive whole.

BRIAN: *Does extra usage of knockouts come into play on artwork with a lot of detail?*

PAUL: Not always. It depends on the temperament of the colorists. If they really want to sit down and pick out every little thing, they'll do that — if they are on a tight deadline, then they may not have the time to do that. So they can throw knockouts on it, or they can put on a lot of modeling, which can be a little chaotic at times. On some artists' work, it can really look good; on others, it looks like a lot of gingerbread noodling. Certain art calls for more detailed work, and some doesn't.

BRIAN: *Do you ever get books back after going through everything, and it all looks fine before the printing stage, but once they're printed, there's this collective gasp, saying "Oh my God, how did this get out?"*

PAUL: Oh yeah, definitely. *(Laughter.)*

BRIAN: *I've got a book right here, and in the comic shop, people couldn't believe how it looked — that's X-FORCE #5. Everything was so bright and gaudy. You've got bright yellow and almost red highlighting on fleshtones — a lot of heavy oranges and yellows. I'm assuming that it was printed on a flexograph.*

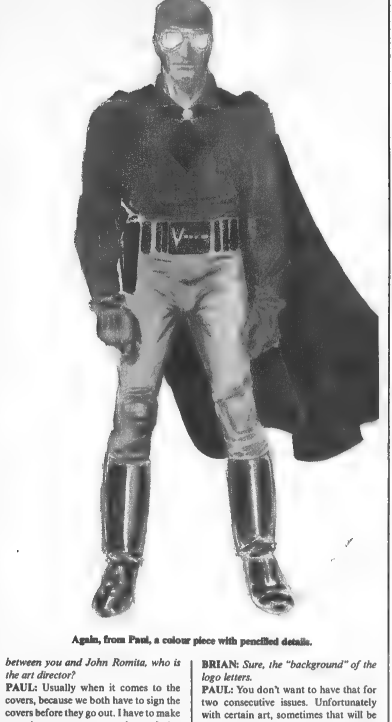
PAUL: Well, that was intentional. That was intentional.

BRIAN: *People were commenting that it was hard on the eyes, it was hard to look at because some of the pages were so . . . brazen.*

PAUL: Well, we saw that in the bullpen, and let's just say that there was a lot of comment about it.

BRIAN: *'Nuff said. As you are in charge of the coloring, is there much interplay between you and John Romita, who is the art director?*

PAUL: Usually when it comes to the covers, because we both have to sign the covers before they go out. I have to make sure the costumes are consistent, I also have to make sure the logo and background colors are different from the previous issue. Say that X-MEN has a yellow logo with a red dropshadow . . . you know what a dropshadow is . . .



Again, from Paul, a colour piece with pencilled details.

BRIAN: *Sure, the "background" of the logo letters.*

PAUL: You don't want to have that for two consecutive issues. Unfortunately with certain art, sometimes that will be the only thing that's really viable. But you don't want to have that going on too long, so I keep a log on that to make sure the colors are different. But sometimes, we'll have a dialogue — "Do you think that will work?" Some colors just don't

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"Very few of our regular covers are done out of house."

work in terms of backgrounds, or maybe something is coded a little too dark in such a way that you won't be able to see it against the background, so we talk about that.

BRIAN: *Are all covers colored there in the bullpen?*

PAUL: Just about all of them — by **George Roussos,** who's been working in the industry for more years than I'm sure he cares to think about, and we have other people who come in when he's not available, but George is the main cover man. I get to do a few now and then. Some editors — certain books, they prefer me to work on them because they like my work. Very few of our regular comic-book covers are done out of house. Stuff like SAVAGE SWORD — the painted covers — that's *all* done out of house.

BRIAN: *When a new character is created, how much say, if any, do you have in the color design of the costume, or is it totally up to the artist who's creating the character?*

PAUL: Well, if it's on a book that I work on, for example, I work on QUASAR, **Mark Gruenwald** is the writer, and a lot of times he will come up to me with a new character for QUASAR - just an uncolored xerox, and he'll ask me what I think. He'll have a color scheme in mind, and I'll color it, then he'll ask me what I think, and I'll say, "Maybe this works, and maybe that works, and why don't we try this." And a lot of times, he's pretty open to it. But for other books, it's up to that colorist or that writer or that penciller.

BRIAN: *Hell, just creating costumes for Quasar could keep a guy going forever.*

PAUL: *(Laughter.)* Before we came up with the new one . . . you should have seen all the model sheets on that one. I was really pushing for some of mine — I thought mine looked pretty good. But it didn't work out that way.

BRIAN: *It was essentially different costumes with the same colors — half mask, full mask, no mask . . .*

PAUL: Always with a cape.

BRIAN: *That's a great way to beat boredom — every three months, give him a new costume.*

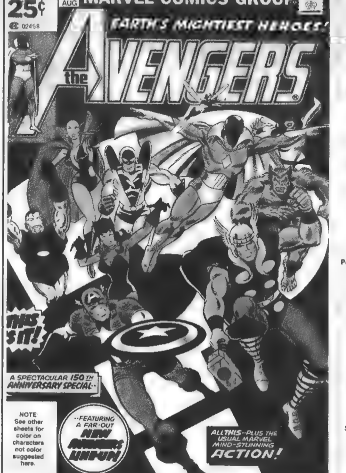
PAUL: At least he's not like the Wasp.

BRIAN: *Oh, please — every three panels* (Laughter.)

PAUL: Boy, was there ever a character with a better name? *(Laughter.)*

BRIAN: *She's got to be fun for any colorist. What's going to happen from page to page . . .*

PAUL: I'm sure a lot of it is left up to the



Scarlet Witch
Vision
Iron Man
Wasp
RED

100% red
100% yellow

Scarlet Witch
Yellowjacket
Wasp
FLESH

25% red
25% yellow
PMS #486

Scarlet Witch
DARK PINK

50% red
PMS 1788

Vision
Iron Man
Yellowjacket
Wasp
YELLOW

100% yellow
Process Yellow

Vision
GREEN

100% yellow
100% blue
PMS 347

Yellowjacket
GRAY

25% red
50% blue
PMS #432

Scarlet Witch
Wasp
BROWN

100% yellow
100% red
25% blue
PMS #484

colorist on something like that, because you have to make sure, since it's a team book, that it's something that will be seen against the riot of color and everything else, so something like white is always good. *(Laughter.)*

BRIAN: *Plus you know it's not going to be a permanent costume.*

PAUL: Yeah, but if it's a flashback you have to know what it was in that panel ten issues ago, in case you have to recolor it.

BRIAN: *So I guess a complete run of AVENGERS is a pretty handy thing to have around.*

PAUL: Well, we have the bound volume room, and whenever we don't know what something is, we just go into the bound volume room and check out like — AVENGERS #227, page 3, and there she'll be.

BRIAN: *Is there a shortage of colorists — is there new talent needed?*

PAUL: Well, you know there's always room for somebody who's good, but I don't think we're really hurting.

BRIAN: *Do you look at the submissions, or does just the submissions editor alone make the decisions?*

PAUL: That's really left up to the individual editors. The submissions editor gets the stuff in, then shows the work around to the editors, then the editor says, "I like this person's work, give him a job," but I really don't have much to say about it.

BRIAN: *What's the average workload for a colorist — six or seven books a month?*

PAUL: Oh, less than that. For an experienced colorist to make a comfortable living, I'd say maybe four or five

"If you want to have a job coloring comics, everyone's

books a month — comfortable — to make a really good living, you would have to work harder — literally take all the work you can handle.

BRIAN: *Who's the fastest colorist you've ever seen? A good, fast colorist — one that can give you a good job real quick.*

PAUL: Glynis Oliver, Marie Severin, I'd have to be honest and say, myself, because I'm pretty quick. **George Roussos** can get a book out really fast, and **Bob Sharen** is pretty quick.

BRIAN: *What kind of future do you see for comic-book coloring? With the computer coloring systems, do you see Dr. Martin's dyes being laid to rest in the next ten to fifteen years?*

PAUL: Yeah. I think pretty soon everybody's gonna have to . . . if you want to have a job in coloring comics, everyone's going to have to learn to do it on the computer, myself included. I fought against it for a long time, because to me, you'll never be able to get a computer to appreciate the beauty of a color on a line. But it's a tool like anything else, and you have to learn to use it if you want to stay on top.

BRIAN: *Can you give a brief explanation of how the system works?*

PAUL: No. *(Laughter.)* I really can't.

BRIAN: *No such thing as a brief explanation?*

PAUL: I couldn't give a brief or detailed explanation — I just don't know. Like I said, I fought against it for a long time — I really believe in man over machines, but it's something I'm going to have to learn, so I'd better get my butt in gear.

BRIAN: *You have sixty-four colors with the basic Dr. Martin set-up. How many colors will be available with the computer?*

PAUL: Hundreds, I believe, because it's something you will be able to add and take away from. The palette is going to be limitless, because I don't think it's going to work that much in percentages — in *set* percentages. We have the 25%, 50%, 75%, and 100%, plus the K tones, which are greys, and on covers you can work in five and ten percent increments. On the computer, you can work in 37% increments, I think. It'll be almost limitless. And it'll be something you can eyeball — if you don't like a certain shade, you can add 2% red, or 1½% blue, and it'll come out accordingly.

BRIAN: *Is this supposed to be a faster process than brush and Dr. Martin? Granted, you've got more colors available, but is it faster?*

PAUL: I don't know. I do know that they do have some kinks to work out, because a guy over at DC was working on it for a long time, and it messed up his vision.

BRIAN: *Really? From staring at the screen all day?*

PAUL: Uh-huh. But I think it's something they'll work out.

BRIAN: *They always seem to work those things out, don't they?*

PAUL: Yeah, unless it's nuclear energy. But, it's something they'll fix — if enough people say something about it, I think it's something that will be worked out, because it's not worth people's eyesight, no matter how much money is involved. You don't want a bunch of guys going around wearing Coke-bottle-bottom glasses.

BRIAN: *Might start a fashion trend. What about the flexograph — do people still hate it?*

PAUL: If you're not sure of what you're doing, it can look so bad, but if you have a good grasp of coloring subtleties, it can really look good. I think that was the problem with that X-FORCE you were talking about — it was someone who was

A painting of Lee Falk's jungle avenger, THE PHANTOM, by Mr. Becton. This character's no stranger to the halls of Fictioneer Books — his exploits can be seen monthly in the pages of COMICS REVUE.

going to have to learn to do it on the computer."

very inexperienced with the flexographic process and that's why it came out looking like a rainbow sherbet.

BRIAN: *Has it ever occurred that an entire job has had to be redone because of the way it looked? It gets to you, and is so bad that a complete recoloring is necessary?*

PAUL: Oh yeah, a couple of times. We had this one book, it was a HOWARD THE DUCK, and the person who colored it didn't have much of a grasp on the way that particular editor wanted it done, so it came back to me, and the guy just said "Fix it." He didn't give me any details on what to do — now this editor used to know what he wanted, he just couldn't always verbalize it. He more or less just left it up to me.

BRIAN: *You were given 20% instructions, and had to get 100% results.*

PAUL: More or less . . . more or less. He liked it once I handed it back to him.

BRIAN: *Let's see, we've covered computers, the imminent demise of Dr. Martin . . .*

PAUL: For comic-book coloring, maybe — for anybody who just wants to sit down to do some type of water color work, go right ahead.

BRIAN: *Here's a question . . . why don't the Dr. Martin's people make a fleshtone?*

PAUL: I don't know — I have to mix mine up.

BRIAN: *It can be a pain in the ass. You want it to be accurate.*

PAUL: Well, I'll tell you, just about everybody knows what fleshtone is. That's the one color, besides white, that you don't have to code.

BRIAN: *Still, it's nice to get it in the same neighborhood.*

PAUL: Yeah, I always try to get the work to look like what it's going to look like when it reproduces.

BRIAN: *You've got your subtle differences . . . your basic Y2R2, and then characters like Conan and Thunderbird.*

PAUL: If it deviates from the standard Y2R2, then I code it. Y2R2 — I don't even code. If you don't know what that code is, then you don't belong in the separation business.

BRIAN: *Are there certain characters that don't require codes? Or is it necessary to go ahead and code say . . .*

"The easiest guy I have colored was John Romita Jr."

Iron Man, even though you know it's Y and YR.

PAUL: I would say that the one character, with the exception of his hair, that everyone knows, and everybody should know, is Superman.

BRIAN: *Absolutely.*

PAUL: Red, yellow, and blue. Everybody should know that. Unless you want to do some shading or modeling, that's the one character everybody should know.

BRIAN: *And of course, the blue hair, although they have gotten away from that.*

PAUL: That's a color we came up with at Marvel we call Dracula blue. That's a Y2BR2. They came up with that before I started at Marvel — they needed a color for Dracula's cape when they were doing TOMB OF DRACULA.

BRIAN: *Everybody likes it much better than the blue hair.*

PAUL: I can't stand blue hair! I really can't stand blue hair! *(Laughter.)*

BRIAN: *What was the reasoning — "It's light reflecting off of the hair." That's fine if you're wearing a tube of Brylcreme, but your basic hair is sure not going to reflect light like that.*

PAUL: When I first started reading Marvel comics, I noticed that there were several things different from DC comics. One thing, they didn't use blue to highlight on hair that was supposed to be black. They used grey. This was in the early '60s. Over at Marvel, they used Y2R2 for fleshtones, whereas at DC, they used R2 for fleshtones.

BRIAN: *Something else I noticed — in the early '60s, a lot of times, black characters were grey. In SGT. FURY, Gabe Jones would be grey. Never could figure out why.*

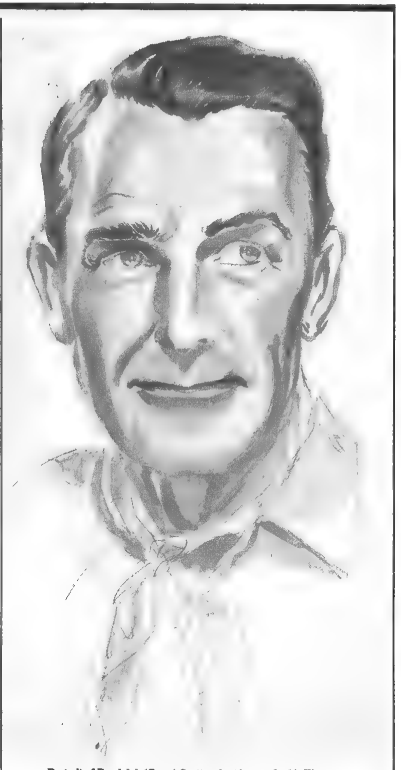
PAUL: Probably because they figured the brown was too close to the brown uniform.

BRIAN: *I suppose. In other books, in crowd scenes, you would see a lot of grey people. You have the proper color right out of the bottle — why grey?*

PAUL: I don't know. You look at that early SPIDER-MAN stuff that **Ditko** was drawing, and when he drew a black person, he used a lot of ink on that face so that you would know that it was a black person. So I guess if they were to put a brown over that, it would just be a blob.

BRIAN: *Of today's artists, who are the easiest and most difficult to color?*

PAUL: Definitely for me, the easiest guy I ever had to color was **John Romita, Jr.** Without a doubt.



Portrait of Randolph (Crane) Scott — best known for his Westerns.

BRIAN: *Very straightforward stuff. Nice fine line work?*

PAUL: Nice fine line work, very open — and everything is still there.

BRIAN: *It's been fun watching his work mature over the years.*

"What gave me the most trouble was INDIANA JONES."

PAUL: To be honest, when I first saw his work, I wasn't that impressed with it. But over the years, that guy has improved so much. He and I are good buddies. I got such a charge . . . I got more pleasure coloring IRON MAN when he was doing it than almost any book I ever worked on.

Now, the most difficult person I ever had to color . . . was who . . .? That's tough. I remember the book that used to give me the most trouble was INDIANA JONES. I did a few issues, and the thing about that was — you had a character that was wearing brown and grey, and he was always in a cave. That was kind of tough. I used to pray, "Isn't this guy ever going to the jungle? Isn't he going to the desert?" No, he was always in the damn cave. Boy, that was a bitch, let me tell you. One of the most difficult things to color in comics is real people and real backgrounds.

BRIAN: *You mean like a bunch of characters just sitting around the living room shooting the breeze?*

PAUL: Wearing real clothes. Because not only does everybody have to be different, but you have to be sure the furniture is something they can all be seen against, and the walls something everything can be seen against. Then there's all the bric-a-brac in the room — the ashtrays, the lamps, garbage cans, pictures on the wall. That takes more time than anything. When I was coloring DP 7 — remember DP 7?

BRIAN: *They would do that a lot — sit around the room going, "Oh, God. What's happened to us!"*

PAUL: Yeah. And there was a sequence where they went to the Pitt, and I asked the editor, "Can I please color all these outfits the same color?" And he said yes, which made my job a lot easier. But that type of stuff is the most difficult.

BRIAN: *Are there any colors that are not used enough on costumes?*

PAUL: I have certain colors that I like to use. I like to use carmine a lot, I like turquoise — I've always liked blue and white because it always looks so clean — straight B blue or turquoise and white. There's something about that — it is so clean.

BRIAN: *I've always liked orange with yellow trim.*

PAUL: Something like that always works well with a burnt sienna.

BRIAN: *Any colors that are not allowed on costumes?*

PAUL: The only color I can think of is a YRB — 100% yellow, 100% red, and 100% blue — that comes out looking like muck. It's like a brownish purple.

BRIAN: *Everything would go out the window — definition, line work . . .*

PAUL: I've almost never seen the color used at all, except maybe on the background of a cover, and if you're gonna do that, you might as well use black.

BRIAN: *Of course that's more work for the inker, but hey . . .*

PAUL: They get paid . . .

BRIAN: *They make a lot of money.*

PAUL: More than colorists do, that's for sure. *(Laughter.)*

Nice BLACKHAWKS figure by Paul, using those Dr. Martin coloured inks.

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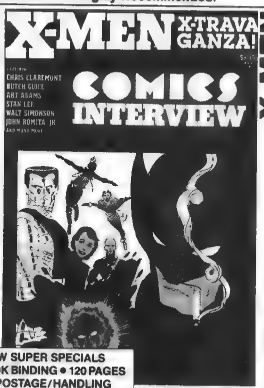

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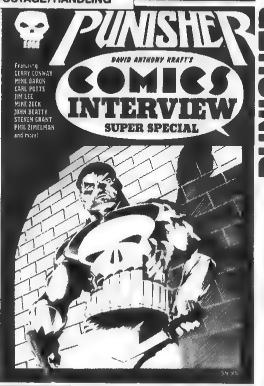

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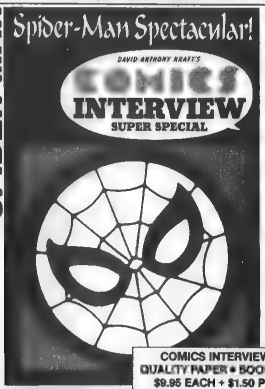

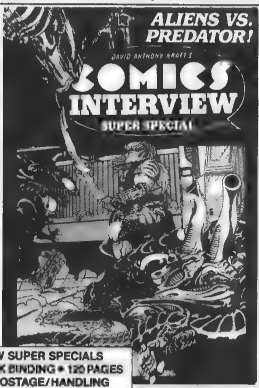

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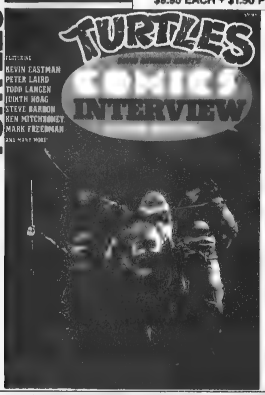

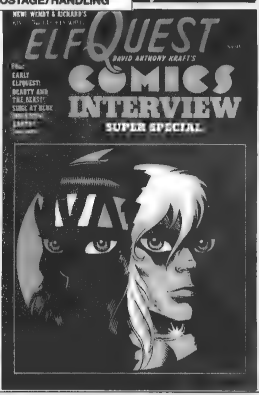

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"In 1937 I found my first Burroughs novel. It *hooked* me."

BOB HYDE

Before Lobo, before Wolverine, the adventures of the noble savage Tarzan had found a home on the comics page. On the suggestion of George McWhorter I got in touch with Bob Hyde in order to get more information on the strips, TARZAN and otherwise, derived from the works of Edgar Rice Burroughs . . .

VITAL STATISTICS

Name: Clarence B. Hyde (Bob)
Born: 25 June 1925 — Warren, OH
Occupation: I'm retired. I was a computer systems designer with United States Steel, that changed its name to USX Corporation.
Favorite Tarzan Artist: Hal Foster
Favorite ERB Story: TARZAN THE TERRIBLE

DARREL L. BOATZ: *I'm speaking with Bob Hyde and the focus of our conversation will be the Edgar Rice Burroughs comic strips and comic books. But first I would ask Mr. Hyde to explain his association with Burroughs fandom.*
BOB HYDE: My association with fandom started in 1960. The 18th World Science Fiction Convention was held here in Pittsburgh and I was on the convention committee. I was asked by **Vernell Coriell**, who at that time was publishing a **Burroughs** fanzine called THE BURROUGHS BULLETIN, to hold an organizational meeting to form a club, a **Burroughs** fan club. He was not able to attend the meeting, and I conducted this organizational meeting of **Burroughs** fans that had come to the World Science Fiction Convention. As a result of that The Burroughs Bibliophiles was created and organized. I was elected the president of The Burroughs Bibliophiles and have held that office since.

Vernell Coriell died in 1987 and the club became rather inactive, because our *main* function was publishing, to get a fanzine published — a magazine and a newsletter — and Vern was the editor. In 1990 **George McWhorter** got the club going again by publishing the new series of THE BURROUGHS BULLETIN and THE GRIDLEY WAVE again. And in 1990 I was elected to the chairman of the board of directors for The Burroughs Bibliophiles. So, that's my association with **Burroughs** fandom.

My **Burroughs** collecting predates that by many years. I actually started full-time collecting, we might say, in 1937, although I had accumulated a few items before that like the **Hal Foster** coloring book and a sweatshirt in 1933, Big Little Books from 1933, comic books with reprint Sunday pages from about 1935. But in 1937 I found my first hardcover novel of **Burroughs** and that *hooked* me and started me collecting full-time from that point on.

DARREL: *Those original first editions from the 1910s are almost out of every fan's reach.*
BOB: Yes, they are, but they can still be found, some even in dust jacket.
DARREL: *On the one hand, it's a good thing because it means it's important. On the other hand, it's a bad thing because it has been priced out of most fans' reach.*
BOB: Yeah, they're all pretty much in collectors' hands now, although not *all* of them are in **Burroughs** collecting hands. Those early books have become treasures for general book collectors who like to collect first editions. There's hardly any of them stashed away in barns or attics anymore; they're pretty much all in collectors' hands, and as they change hands the price keeps going up and up.
DARREL: *Well, as I said at the beginning, we want to focus on the comics, so we might as well start at the beginning with the original Hal Foster run in 1929. You would have been four years old at the time.*
BOB: I didn't get them then but I managed to accumulate them later on.
DARREL: *I've seen a few of those strips and from what I understand from reading about it, it really kind of turned the comic-strip business on its ear.*
BOB: That's what I understand, yes. That started on January 7, 1929, the daily comic strip with the illustrated first Tarzan story, and that was the same date that BUCK ROGERS also started.
DARREL: *And they both tied for the*

Tarzan is TM & ®1992 Edgar Rice Burroughs, Inc.

"Foster's main line of work was advertising illustrations."

first straight adventure strip, more or less, but Hal Foster illustrated the TARZAN strip. Like I said, I've seen a few of those and they are really impressive, all the detail and the backgrounds and everything.

BOB: Yes.

DARREL: *I've always felt that the TARZAN strip should have continued always in that style, what later became known as the PRINCE VALIANT style.*

BOB: Yes. Well, the daily strip continued in that style, a picture with text set underneath it, for ten years, 1929 to 1939. When the Sunday strip started in 1931 the text was hand-lettered within the panels. TARZAN later went to speech balloons, but that was in 1959.

DARREL: *Now, the original run was a trial run adapting TARZAN OF THE APES.*

BOB: Yes, it was a ten-week trial run, and as a result there was a gap, a three-month gap, before it was picked up again with THE RETURN OF TARZAN.

DARREL: *It mentioned in the Heins bibliography in 1964 that at that point all of Burroughs' Tarzan series had been adapted except two.*

BOB: Yes. One was JUNGLE TALES OF TARZAN, a collection of 12 short stories; the other was a World War II story.

DARREL: *Have the two that weren't adapted been adapted since?*

BOB: No, not in the daily strip. After **Heins'** bibliography came out there were two more books published posthumously, so you could up that to four now.

DARREL: *Now, they didn't stick with just adaptations of ERB's books in the strip.*

BOB: Well, in the adaptations they included three movies, the first **Weissmuller** movie TARZAN THE APE MAN, the **Buster Crabbe** movie TARZAN THE FEARLESS, and the **Herman Brix** movie THE NEW ADVENTURES OF TARZAN, which was retitled to TARZAN AND THE MAYAN GODDESS for the strip.

DARREL: *Ah, that's where MAYAN GODDESS comes from.*

BOB: Yeah, it was the movie.

DARREL: *George McWhorter was telling me that they're going to be publishing the MAYAN GODDESS strips, the collection, pretty soon.*

BOB: Right. Grosset and Dunlap published that first **Hal Foster** adaptation and titled it THE ILLUSTRATED TARZAN BOOK 1. They did not follow up on that, but **Vern Coriell** as a publication of The Burroughs Bibliophiles *did* follow up with some of them. He did THE RETURN OF TARZAN, THE BEASTS OF TARZAN, a couple others. And so George is going to continue that same effort starting with MAYAN GODDESS as a collectors' book. **Ed Aprill** republished TARZAN THE FEARLESS in 1967, so some of those daily illustrated stories have now been published.

Bob Hyde (age 15) makes like Tarzan in 1940.

DARREL: *In my notes it says after the original trial run on TARZAN, the strip got picked up and Rex Maxon became associated with it at that point.*

BOB: Yes. As I mentioned, there was a gap when TARZAN OF THE APES finished, since it was just a trial, and they did not have RETURN OF TARZAN ready. **Hal Foster's** main line of work was in advertising illustrations, and he had gone back to that and he was not available, so that's when they brought **Rex Maxon** in to continue those daily illustrated stories. And when the Sunday strip started in 1931 **Rex Maxon** also did that for a short period.

DARREL: *Yes, I have in my notes — I don't have it marked down what the source was — that he wasn't comfortable working for color and asked that somebody else do the Sunday strip.*

BOB: And that was when they were able to get **Hal Foster** back; he picked up on the Sunday strip then. He was doing the Sunday and **Rex Maxon** continued on with the dailies.

DARREL: *And at some point original stories started coming into the strip*

"From the beginning, Sunday strips were original stories."

as well?

BOB: Well, from the very beginning, all of the Sunday strips were original stories. The daily strip continued the book or movie adaptations up until 1939. And the last one that was illustrated was not either a movie or a book. I think it was adapted from a radio story which had been done a few years earlier.

DARREL: *Was this FIRES OF TOHR?*

BOB: Yes, FIRES OF TOHR, which was a *radio* serial in 1936. So, you could say FIRES OF TOHR was an original story, not **Burroughs.** And at the end of that story was when they converted from having typeset the story underneath an illustrated picture to including the hand-lettered text within the panel. That was August 28, 1939.

DARREL: *Mentioning the radio serials, there were three or four in the '30s — well, there were three but in the first one they did adaptations of TARZAN OF THE APES and RETURN OF TARZAN. Now, the scripts are copyrighted to Edgar Rice Burroughs but from what I've read it's generally accepted that he didn't have anything to do with them.*

BOB: Not the detailed scripts, but of course they were based on his stories. But he didn't do the detail writing. That's *my* understanding. I have no firm basis for saying that, other than this is what everybody else says. *(Laughter.)* The radio scripts were done with his approval and supervision.

DARREL: *The two radio serials that weren't adaptations of his stories were DIAMOND OF ASHER and FIRES OF TOHR.*

BOB: Right.

DARREL: *Do you have any idea where those stories originated?*

BOB: With the men who were doing the radio programs, I believe. Of course, the radio program was called DIAMOND OF ASHER but when it was adapted into the comic strip they called it FORBIDDEN CITY.

DARREL: *And Burroughs himself adapted that one into a book?*

BOB: Right.

DARREL: *In some of the things I read people were saying they thought maybe somebody else had ghosted that for Burroughs. But it's hard to imagine that he'd allow a book out with his name on it that he hadn't written.*

BOB: Right.

DARREL: *Getting back to the comics, we're up to '39. Let's jump over a little bit. John Coleman Burroughs started a JOHN CARTER strip on December 7, 1941.*

Here and throughout: Snapshots of Bob's collection. (All camera work by Mr. Hyde himself.)

BOB: Well, *prior* to that he had adapted JOHN CARTER in a comic book, THE FUNNIES. Then it was re-adapted into the Sunday comic strip in 1941. When he was doing the comic-book version he was sticking closely to his father's books, but when he picked up the Sunday comic strip he started original John Carter adventures. He deviated from the books.

DARREL: *Prior to that, also, he had written a Big Little Book.*

BOB: Right, THE GIANT OF MARS.

DARREL: *Which ERB adapted into a story that's now published under his*

"TARZAN TWINS, actually there's four versions of that."

name.

BOB: Right.

DARREL: *There's some bizarre things; it's hard to figure out what went on sometimes.*

BOB: Anything to make money. *(Laughter.)*

DARREL: *The Big Little Books all bore Burroughs' name, as well, but according to what I read in Lupoff's introduction to JOHN CARTER OF MARS he found the format impossible to work in and didn't actually do any of those, either?*

BOB: Right. The *majority* of the Big Little Books were the daily comic strips; the illustrated pictures were the same ones that had been done in the daily comic strip, the book adaptations. But there were some additional ones that **hadn't appeared**; for instance TARZAN OF THE APES was not the **Hal Foster** illustrations — **Juanita Bennett** drew original pictures for the Big Little Books. But then RETURN and SON and BEASTS and JEWELS and UN-TAMED and TERRIBLE and so on were all the daily comic strips.

But then they got into some movies, too. They had one called THE STORY OF JOHNNY WEISMULLER which was half of the Big Little Book, and the last half were synopses of the first two **Weismuller** movies. In that they used stills from the movies throughout the book. The same with TARZAN THE FEARLESS, the **Buster Crabbe** movie; they used the movie stills. THE NEW ADVENTURES OF TARZAN they used the movie stills. On TARZAN'S REVENGE they *didn't* use the movie stills; they used original illustrations. TARZAN ESCAPES was movie stills with **Weismuller.** And then in later years, the modern Big Little Books, they used other drawings — **Jesse Marsh** from the comic books got into those.

DARREL: *There's several different versions of THE TARZAN TWINS that appeared in Big Little format?*

BOB: Right.

DARREL: *What I came across, I couldn't figure out if it was the first story or the second story or something else; it was called TARZAN WITH THE TARZAN TWINS IN THE JUNGLE.*

BOB: That's still the same first story but it's been altered a bit. To deviate from that particular thing, there were three Fast Action Books, which were similar to Big Little Books but a different size. There was TARZAN THE AVENGER, there was TARZAN TWINS, and there was JOHN CARTER OF MARS. Those were published by Dell with different artwork. So, the TARZAN TWINS, actually there's four versions of that. There are two Big Little Books, one softcover and one hardcover, using the same text. But then TARZAN WITH THE TARZAN TWINS is a Dell Fast Action Book where the story is slightly changed, and it has different artwork. Then there's the little, very *thin* book referred to as a giveaway, a TARZAN TWINS giveaway, which is a very *condensed* story using the pictures from the Whitman Big Little Book. So there's four versions.

DARREL: *And you mentioned the Dell JOHN CARTER OF MARS Fast Action Book; that's not the same one that John Coleman Burroughs wrote? (THE GIANT OF MARS.)*

BOB: That's correct. That is taken from his work in THE FUNNIES comic book, which is different than THE GIANT OF MARS. This is really an adaptation of PRINCESS OF MARS, the first book, which is what he did for the comic books.

DARREL: *Getting back into the JOHN CARTER strip, that had an unfortunate debut, let's say. It debuted on December 7, 1941, as I understand.*

BOB: Right

DARREL: *And it didn't get picked up by a whole lot of papers. I imagine the war probably had something to do with that.*

BOB: Yeah, probably. I don't really know how many papers did carry the strip, but I understand that when it was finally cancelled there were only four newspapers that were running it. That's what I've read; I really don't know.

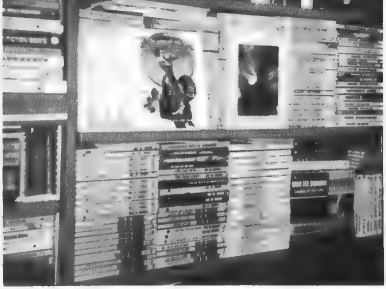
DARREL: *You told me when we spoke earlier this week there were like three or so segments that weren't published in the newspapers.*

BOB: Yes, there were three Sunday pages that **John Coleman Burroughs** had finished that never got printed in the newspapers. They did get printed in a book that **Vern Coriell** published when he published the whole Sunday page series, and then they also were published in **Russ Cochran's** three-volume set on **Burroughs** illustrations.

Let me interject something: When JOHN CARTER OF MARS started in THE FUNNIES comic book it was not done by **John Coleman Burroughs.** The first four or five issues were done by **Jim Gary** before **John Coleman Burroughs** started doing the JOHN CARTER OF MARS comic-book work.

DARREL: *John Coleman Burroughs also had adapted the first Pellucidar story?*

BOB: Yes. The complete adaptation was



"It was signed by Hogarth, but he told me he never did

never published. There were twelve pages published in HI-SPOT #2. He had drawn some more that never saw print until **Russ Cochran's** set came out. It was pretty much a shorter version of what had happened in HI-SPOT #2.

DARREL: *Jumping back to TARZAN now, he started appearing in comics in the late '30s?*

BOB: Well, 1936. They started in TIP TOP COMICS reprinting the **Hal Foster** Sunday pages. Then COMICS ON PARADE (1938) reprinted the daily strips with added color.

DARREL: *On the strip itself — I'm losing track of where we were — Rex Maxon and Hal Foster were doing it in the '30s.*

BOB: The daily strip, **Rex Maxon** took a two-year leave of absence in the middle '30s and **William Juhre** picked it up and did four of the story adaptations. **Juhre** did MAYAN GODDESS, TARZAN'S QUEST, TARZAN THE MAGNIFICENT and TARZAN UNDER FIRE, which was a different title from the book, the second TARZAN TWINS book (TARZAN AND THE TARZAN TWINS WITH JAD-BAL-JA THE GOLDEN LION — published by Whitman as a Big Big Book.

And then **Rex Maxon** came back to do FEARLESS, FORBIDDEN CITY, ELEPHANT MEN and FIRES OF TOHR. Then if we continue in the *daily* strips, **Burne Hogarth** picked it up in 1947; apparently he was doing the pencil work and **Dan Barry** was doing the inking; there was some collaboration between them. It was signed by **Burne Hogarth** but he told me he never did them, which I guess means he never did the inking. But they were certainly in his style. Then after some period of time **Dan Barry** was doing it himself along with his brother **Sy Barry,** the PHANTOM artist now. Then **John Lehti** picked it up — do you want some dates?

DARREL: *Sure.*

BOB: Well, back to **Juhre,** he worked on them from June 22, 1936, to January 15, 1938. Then **Rex Maxon** came back on January 17, 1939 and continued until August 30, 1947. September 1, 1947 was where the **Burne Hogarth, Dan Barry** team picked it up, and then **Dan Barry** with his brother went to November 11, 1948. **John Lehti** picked it up then and took it to February 6, 1949. Then **Paul Reinman** picked it up and went to February 4, 1950. **Nick Cardy** picked it up February 6, 1950. Then again, **Bob Lubbers** picked it up in the middle of a story July 29, 1950, and he went to January 9, 1955, when **John Celardo** picked it up. And he took it to December 9, 1967 when **Russ Manning** picked it up and went to August 29, 1971, which is when the daily strip ended.

Since that time, since 1971, they went back to 1947 with **Burne Hogarth** and **Dan Barry** and have been reprinting it ever since. In a few weeks the **Russ Manning** reprints will start. This should be July 20, 1992.

DARREL: *I know everyone is looking forward to that. Manning was highly regarded for his work on the TARZAN strip — which, by the way, is currently running in COMICS REVUE, where the Manning strips will be starting in a few issues.*

BOB: Yes, he was not only an excellent artist but he was a *great* storyteller, too. And he took Tarzan back to a lot of the places where **Burroughs** had placed him.

DARREL: *Now, on the Sunday strip, if we could get the information on the dates on that as well. Maxon, of course, started it.*

BOB: Yes, **Maxon** started it on March 15, 1931. September 27, 1931, was when **Hal Foster** picked it up. Then **Burne Hogarth** picked it up on May 9, 1937. . . and that went to November 26, 1945. **Reuben Moreira,** who signed it **Rublmor,** picked it up for two years, until August 3, 1947. Then **Burne Hogarth** came back again and went to August 20, 1950 when **Bob Lubbers** picked it up. Then **Lubbers** was doing both the daily and the Sunday, and he went to February 14, 1954, when **John Celardo** picked it up, and he continued doing the daily and Sunday both. On January 14, 1968, **Russ Manning** picked it up and went to June 24, 1979. Then **Gil Kane** picked it up and went to February 1, 1981. Then from February 8, 1981 until August 12, 1981 they reprinted some of **Hogarth's** 1948 Sunday pages. Then **Mike Grell** picked it up on August 19, 1981, to February 27, 1983. On March 3, 1983, **Gray Morrow** started doing it, and he's still doing it today.

DARREL: *I read somewhere that Tom Yeates, who's going to do some of the*

them, which I guess means he never did the inking."

new TARZAN comic books, didn't he have a story somewhere in there?

BOB: He had one Sunday page, then **Mike Grell** came back and did two pages. **Tom Yeates** did a page on February 13, 1983, but it was a stand-alone page; it was not part of a continuous story.

DARREL: *Of the artists that worked on the TARZAN strip, Hal Foster and Burne Hogarth and Russ Manning are the three that seem to be the most highly regarded.*

BOB: Yes. Their portrayals of Tarzan were so heroic, plus they had good stories to work with.

DARREL: *Switching over to the comic books themselves, a lot of them re-ran the strips, but then they started carrying original stories as well. My own experience, I picked up a few TARZAN comic books in the mid to late '60s, around the time Ron Ely was doing the TV series, and I was very unimpressed and didn't really pay much attention to TARZAN comic books after that, so I missed when Joe Kubert started doing it. Joe Kubert is probably the stand-out TARZAN artist in the comic books.*

BOB: Yes. Dell and Gold Key started original-story comic books in 1946, and **Jesse Marsh** did the artwork on those up until probably in the '60s — **Jesse Marsh** did them for *years* — then **Russ Manning** started doing them. Then they got some other artists in there. Then they switched over to DC in 1972 with **Joe Kubert.** And then over to Marvel later on, in 1977.

DARREL: *I must have been just unlucky because the first ones I saw weren't very good, but I have seen some of the stuff from the '50s and they seem a lot better than what I remember seeing in the '60s. Now, there have been a few other things that have been done in the comic books. There was a series called WEIRD WORLDS where they had some Pellucidar and BEYOND THE FARTHEST STAR?*

BOB: Yeah, DC and Marvel put out more than just TARZAN; they got into the Mars and Venus and Pellucidar stuff.

DARREL: *Of course, there was also KORAK; I guess Dell started that?*

BOB: Gold Key, which was part of the same organization. Yeah, they started on KORAK, SON OF TARZAN, and when DC picked it up they picked up KORAK also. Korak's always been a chronological problem, even when the book itself appeared; his age and Tarzan's age and everything were in conflict.

DARREL: *Philip Jose Farmer had a unique solution for that.*

BOB: Yeah. *(Laughter.)* So, when Dell first started doing the comic books they sort of had the movie version; they had Boy — and they had Tarzan and Jane living in a tree hut. Then later, *much* later, he started growing up, so in one of the comics **Boy** says, "My name is Korak; don't call me Boy anymore." And he started growing up to be a teenager. Of course, in the *books* he had grown and married and had a child, but that didn't happen exactly like that in the comic books. He grew up to be a teenager and sort of *stayed* there.

Then later Gold Key started adapting the **Burroughs** books themselves — **Russ Manning** was doing a lot of the adapting — and of course they adapted SON OF TARZAN where he grew up and married. But when they started the KORAK comic book on its own he was still a teenager and stayed that way pretty much throughout that. The same thing happened in the daily comic strip; it was adapted from the book and he grew up and got married, and **Hal Foster** brought him into a Sunday strip and he was a grown man at that time. But then **Russ Manning** brought him in as a teenager and he stayed a teenager. **Mike Grell** brought him back in as a grown man who had flown airplanes in the Falkland War. So his age has jumped all over the place.

DARREL: *Marvel had a JOHN CARTER comic book for awhile. That was original material, I remember, and they also had TARZAN out as original material, when COMICS INTERVIEW publisher David Anthony Kraft took over scripting the series to produce the first original novel-length Tarzan story done in years in the comic books, taking him back to Pellucidar and introducing Lovecraft's "Mad Arab" as a villain. And now Tom Yeates is writing and drawing an original comic book miniseries, I hear.*

"Burroughs never set out to write 26 Tarzan books."

BOB: Right. It's to be published in Europe in several languages to cover all of the European market, as well as an English language version for the States. Now, **Tom Yeates** is not the only one.

Tom apparently is working on four books — this is what I've heard — that are going to be quarterly issues when they come out; they're almost graphic novels, I guess. **Mark Wheatley** and his staff also have a contract to produce 500 pages. Should be a good book if we ever see it.

DARREL: *COMICS INTERVIEW #22 had an interview with Tom Yeates some years ago and in the picture he provided of himself he was crouching in a tree playing Tarzan.*

BOB: Yeah, some of us have done that. *(Laughter.)* I've gotten out of that pretty much by now.

DARREL: *Basically, I wanted this to be a piece with as much information as possible that collectors would be interested in, maybe could use, and we seem to have covered a lot. There are a few more things I could like to discuss with you, such as Edgar Rice Burroughs' popularity. His stories have survived where very few others' have, and for the most part almost his entire library is still being published.*

BOB: Right. Ballantine has picked up the contract and they have issued a statement that they will put every one of his stories into print within the next two years.

DARREL: *Why do you think Burroughs captures people's attention so much? What is it about his writing that makes it accessible to every generation that comes along?*

BOB: Because he was such a good writer. He was a good storyteller, a *fantastic* storyteller. I'm not a professor of literature; I can't analyze all of these things, but . . . Although his language is a little stilted for today, his *stories* are not. He had good heroes and beautiful heroines and evil villains, conflict of good and evil all through there; and *suspenseful* stories. You want to keep reading to find out what's going to happen next. He's just a great storyteller is why they've survived, I guess.

DARREL: *One of the comments I noticed in the Heins bibliography — I don't know which critic he was referring to — someone once mentioned that Burroughs wrote one story but he wrote it 57 times. That's not quite the truth.*

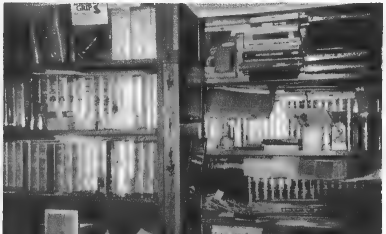
BOB: No.

DARREL: *But there is some truth behind that.*

BOB: Yeah, the more you read him the more you see he was repeating himself, like there's an almost obligatory killing of a lion every time he goes through the jungle. I'm sure, from the things I've read, that **Burroughs** got tired of that himself. He never set out to write 26 Tarzan books; he thought there were three or four stories he could tell about Tarzan. But his market was the pulp magazines and the pulp magazine editors kept insisting they wanted more Tarzan stories, so he had to keep grinding them out. He was doing it to make money, and it got to the point where he *wanted* to branch out and drop Tarzan but the editors wouldn't *take* his other stories. He finally worked out a deal where he would give them a Tarzan story if they'd take another story, sort of had a package deal going where for every other type of story that he wanted to write he had to write a Tarzan story.

DARREL: *I hadn't heard that before; that's interesting. The Tarzan books do follow a formula quite a bit. But the Mars series, on the other hand, doesn't. He doesn't even stick with the same hero all the time.*

BOB: That's right, he brought in other heroes. I'm still fascinated with the whole thing, He's still a great storyteller. I read them over again and still enjoy them.



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LAST WORD

Comics Interview 234 Fifth Ave. Suite 301 New York, NY 10001

SIM STUFF

Dear Dave:

Congratulations on the **Sim** interview in #107. Unlike most **Sim** interviews, this one reprints art which is generally unavailable and rarely seen. However, there are a few emendations which readers might find helpful.

Sim's first comic experience was actually PSYCHO #24, excluding the two strips he wrote for NOW AND THEN TIMES #1 and #1 in 1971. OKTOBERFEST #1 is more of a **Gene Day** collaboration than a **Sim** comic. It features the first full-length appearance of the Beavers, who also appeared in QUACK #s 3-5 and CAPTAIN CANADA #4. There's also some local art for Now and Then Books and two Beavers buttons of those characters. To add to page 20, the newspaper strip appeared from Dec. 23, 1976 to Dec. 21, 1978 in the KITCHENER-WATERLOO OBSERVER, a total of 104 strips. This actually can be considered as **Sim's** first major work.

While he worked as editor for ORB magazine, nothing came from it since he took over after issue #6, which was the last issue. The story "I'm God" was to appear in #7; originally seen in STAR*REACH #7.

Of interest to fans, the CEREBUS logo on page 18 for the Cerebus fanzine (which never saw print because the art was stolen) did appear on the folder for the 1977 STAR WARS portfolio from **Gene Day.** Thus it is the first and possibly rarest appearance of Cerebus.

Also of note: early **Sim** appearances include PHANTACEA #2, CREEPY #79, FANTASY QUARTERLY #1, POWER COMICS #1, READER WRITTEN COMICS #1, FAERIE STAR #1 (most stories), PROJECT ONE #1, AMAZING SCIENCE FANTASY #1. All appeared from '76-'78. He also did about a dozen stories for various Star*Reach publications.

Non-comic work included issues of DARK FANTASY (published by **Gene Day**), CANAR (about 30 issues) and a weekly strip in Kitchener's TV FACTS from Dec. '75 to Dec. '76.

Also REVOLT 3000 never saw print. However, it was to appear last year in a comic called OTTO SPACE. Thus the only long-lost story is "Picture This" which was to appear in T. CASEY BRENNAN'S MYSTIC TALES.

I am looking for some info on early **Sim,** as a **Sim** completist. The illo on page 33 was new to me. Perhaps some readers might write to me on what other fan stuff he did and perhaps help me get some of it. I'm also interested in locating all interviews and early Cerebus Fan Club stuff. Just what did the fan club put out?

Overall, the best **Sim** interview yet.

Steven D. LaRocque
1228 Ernest Ave.
London, Ont. N6E 2B7
CANADA

FREE CATALOG!

Dear Sir or Madam,

I'm looking for COMICS INTERVIEW #47, a back issue. It interviews **Charles M. Schulz,** the creator of PEANUTS (Charlie Brown and Snoopy). I idolize him. I have been trying to track down this issue for about a year now. I finally spoke with a comic shop, who gave me this address, wished me luck with trying to find this issue. Please . . . please . . . please send me any information on how I can purchase this issue.

Jason Zaroff
3091 Claridge Rd.
Salem, PA 19020

Thanks for the inquiry, Jason. This issue is indeed available — see our catalog — and for any other readers who would like information on back issues of our comics and magazines, please write to the address in the box below or fax us for a copy of our free *catalog. Many previously sold-out issues are back in stock — or available as Special Editions or Super Specials — so be sure to check the catalog for those, too!*

— DAK

AWARDS? WE GOT AWARDS!

Dear Dave;

Enclosed is a short piece called "The First Annual CACUPs (Comic Art Commentary Useless and Pointless awards)." These awards were, well, awarded to various and sundry people in the comics field during my "Comic Art Commentary" segment on the talk show THE CHRONIC RIFT, New York City's talk show on fantasy, science fiction, and comics.

The awards were announced on the TV Shows of **Kenneth Johnson** episode of TCR, first aired on Manhattan Cable Television's Channel 17 on Monday 4 May 1992 at 4:30 p.m. and on Paragon Cable's Channel 17 on Friday 15 May 1992 at 4:30 p.m.; it is to be reaired a total of four times.

I hope you can find a place for these awards in CI.

Keith R.A. DeCandido
Producer
The Chronic Rift
P.O. Box 2224
New York, NY 10185

The First Annual CACUPs (Comic Art Commentary Useless and Pointless awards) by Keith R.A. DeCandido

The "Oh Lord, I'm Green" Award

Peter David, for making THE INCREDIBLE HULK interesting for the first time since 1966.

The Tim Truman Award for Best Use of Rock 'N' Roll in a Comic Book

Peter Bagge, for the current issues of HATE involving Buddy Bradley managing a fledgling rock band — full of in-jokes for alternative comics watchers, and if you know anything about the underground rock scene, this book will make you pee in your pants.

The RAW Award for a Nifty-Keen Anthology Comic

TWISTED SISTERS: A COLLECTION OF BAD GIRL ART, edited by **Diane Noomin,** published by Penguin, one of the best anthologies ever published by anyone, anywhere.

LAST WORD

Comics Interview 234 Fifth Ave. Suite 301 New York, NY 10001

The Something Is Happening, and You Don't Know What It Is, Do You, Mr. Jones? Award

Bob Harras, editor of the X-Books. When he arrived, they were a paragon of consistency (all were written by either **Chris Claremont** or **Louise Simonson**); now it's a creative disaster where writers and artists change every other week.

The Spider-Man #1 Award for Despicable Marketing Ploy

Marvel Comics, for X-FORCE #1 and X-MEN #1. (Do I have to explain this one?)

The Charlie Brown Award for People in the Industry You Feel Sorry For

Tie:

All the retailers stuck with extra copies of X-MEN #1 they can't get rid of.

All the fans going around to dealers at conventions trying vainly to sell copies of X-MEN #1 they can't get rid of.

The Alan Moore "Screw You, Marvel & DC" Award

Tie:

Jo Duffy (publisher of Blue Sky Blue).

Colleen Doran (publisher of Aria Press).

Todd McFarlane/Rob Liefeld/Jim Lee/Whilce Portacio/Jim Valentino/Erik Larsen/Mark Silvestri, et al. (publishers of Image Comics).

They have all eschewed the evils of work-for-hire for creative control over their creations.

The Patrick Buchanan Yeah He Has the Right to Publish, But . . . Award

The Image gang — 10 points for creator's rights, but do you really wanna read comics by a bunch of artists who can't write?

The Eros Comix Chaff Into Wheat Award

Kevin Eastman, for using money from TEENAGE MUTANT NINJA TURTLES to bankroll Tundra, one of the best new comics publishers.

The Library of Congress Award for Preservation of Important Material

Kitchen Sink Press, for reprinting Al Capp's LI'L ABNER and FEARLESS FOSDICK.

The Harvey Pekar Award for Best New Autobiographical Comic Book

Tie:

DAVID CHELSEA IN LOVE by **David Chelsea**

PALOOKAVILLE by **Seth**

The TEAM AMERICA Award for Cruddiest Media Tie-In Comic

Tie:

STAR TREK: THE NEXT GENERATION by **Michael Jan Friedman** and **Pablos Marcos — Friedman** *still* can't get the characters right after 4½ seasons.

QUANTUM LEAP from Innovation — probably the easiest show on TV to adapt to comic format, and they've blown it issue after issue.

The Dave Sim Award for Comics that Can Be Considered Literature

Tie:

THE SANDMAN #18 by **Neil Gaiman & Charles Vess,** which won the World Fantasy Award for Best Short Story.

MAUS II by **Art Spiegelman,** which won a special Pulitzer Prize.

The You Won't Have Richard Nixon to Kick Around Anymore Award for Return to Prominence After Disgraceful Departure

Jim Shooter, for forming Valiant after Marvel kicked him out.

INTERVIEW welcomes your thoughts and comments in the Last Word. Send your correspondence to: DAK, COMICS INTERVIEW, 234 Fifth Ave., Suite 301, New York, NY 10001, or fax your letter to (404) 787-6625. Please include your name and address.

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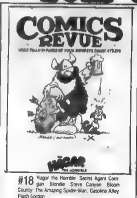

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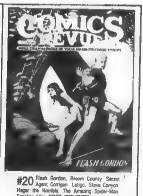

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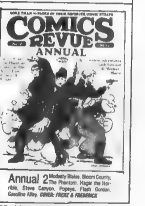

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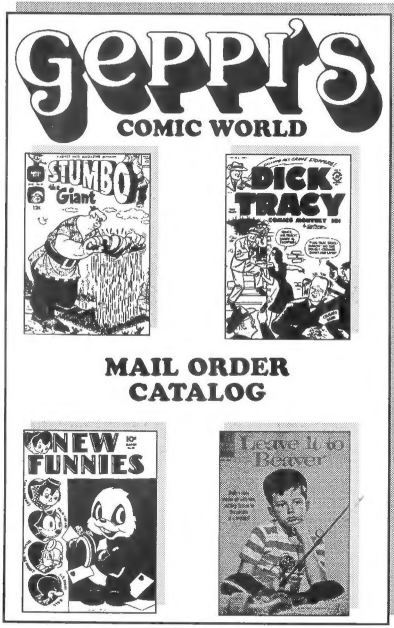

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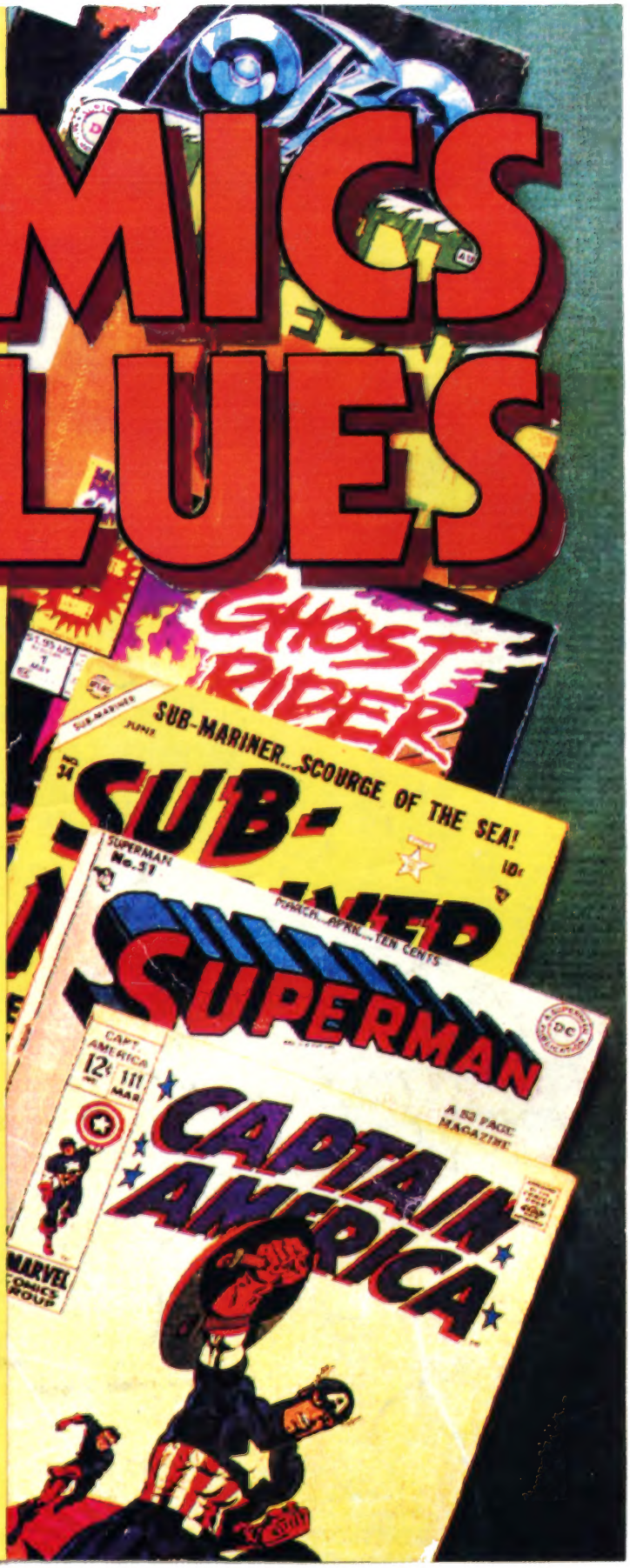

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